THE WORK OF HUE DE ROTELANDE

THESIS

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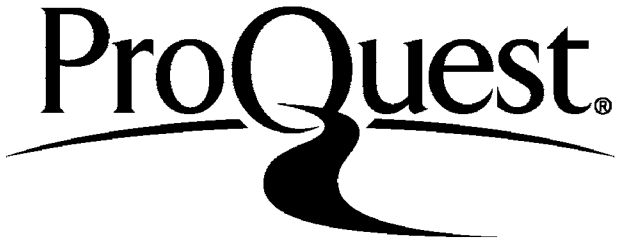

- A B S T R A C T -

The subject of this thesis is a literary study of Ipomedon and Protheselaus, the romances of the late twelfth century Anglo-Norman poet Hue de Rotelande.

We begin with a discussion of the author's identity, the dating of the poems and their historical background, with reference to Hue's knowledge and use of contemporary events. We then examine briefly the manuscripts and the editions of the romances, and show the extent to which they have already been studied. Analyses of both poems end the introductory section.

Our investigation of Hue's sources and his original treatment of conventional themes occupies the main part of the thesis. After considering the poet's own claims to be translating from Latin, we make a detailed study of his debt to the Romans Antiques, as far as his use of names and descriptive passages are concerned.

We devote a considerable amount of space to a discussion of the importance of love in Ipomedon and Protheselaus. We show the influence of the romans antiques, particularly of Eneas, and of the romans bretons, with especial reference to Chrétien de Troyes. This discussion is divided as far as possible into sections dealing with various aspects of the

love interest and with Hue's use of courtly love symptoms.

In the section dealing with the romans bretons we concentrate on Chretien de Troyes, on the Tristan of Thomas, both very interesting sources, on certain lais of Marie de France and on the possible sources of one episode.

Our chapter on folklore deals with several non-literary, traditional themes used by Hue and his treatment of them.

In our conclusion we sum up the extent of Hue's borrowings and the literary value of his work.

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- NOTE -

In the quotations from Ipomedon (ed. Kölbing) and Protheselaus (ed. Klückow), the square brackets [ ] indicate words and letters the editors wish to insert and the round brackets ( ) indicate those they wish to delete.

CHAPTER 1.

INTRODUCTION

I

1. The author.
2. Dating of poems; historical background.
3. Hue's use of historical reality.

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1. The Anglo-Norman poet Hue de Rotelande composed two romances, Ipomedon and Protheselaus, between 1174 and 1190-91. These romances, with particular reference to their sources and to the poet's treatment of these sources, are the subject of the present study.

Who was Hue de Rotelande? We know little of him, apart from a few facts which we can obtain from internal evidence. Most of these are stated by Ward in his descriptions of the two manuscripts in the British Museum which contain Ipomedon and Protheselaus.[1]

There appears to be no doubt that Hue was indeed the author of these two romances. He names himself several times: five times in Ipomedon, the first romance, and once in Protheselaus. At the beginning of Ipomedon, in his prologue, he gives his full name and claims to be telling in "Romanz"

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1. H. L. D. Ward, Catalogue of Romances in the Department of Manuscripts in the British Museum, Vol.I. London, 1883, pp. 728-55.

a story originally composed in Latin:

> Hue de Rotelande (nus) dit,
> Ky cest' estorie nous descrit:
>
> (Ip. 33-4)

although this claim is false, as we shall indicate later. Half-way through the poem he refers to himself again, excusing himself for having told a tall story: "Hue dit, k'il n'i ment de ren" (Ip. 7174). At the end he announces his intention of finishing and of having a rest:

> Ceste estoire vus ai desclose,
> Hue s'en test e se repose.
>
> (Ip. 10549-50)

Then he gives his full name twice: "Hue de Rotelande", in Ip. 10551 and 10559. In the manuscript B, written in the first half of the fourteenth century, the name is given as "Cliuelande" by the Anglo-Norman scribe Johan de Dorking. This is considered by Kölbing and Koschwitz, the editors, to be a mistake; moreover, Hue's first reference to his name (Ip. 33), which is found only in the earlier manuscript, is transcribed as "Rotelande." At the beginning of Protheselaus Hue again names himself: "Hue de Rotelande" (Pr. 1) and again at the end announces his intention of resting: "Hughe se tai[s]t et se repose" (Pr. 12697).

There seems no doubt of the identity of the author of Ipomedon; or that he was also the author of Protheselaus. As we shall see, the second romance is a sequel to the first, and the strong similarity of styles, the references to Ipomedon

and the many identical expressions, as well as the poet's name, make it certain that Hue de Rotelande composed both romances.

"Rotelande" at first suggests the Midland county of Rutland. The possibility that this was Hue's native country - side or that he lived there at one time has been generally rejected. In the first place, it was most unusual to name a person after a county. In the second place, various references to contemporaries, to events and to places seem to us to establish beyond any doubt that "Rotelande" is Rhuddlan, in Flintshire in North Wales. At the time of writing Ipomedon Hue was living at "Credehulle" (Ip. 10569); this is probably the modern Credenhill about four miles north-west of Hereford.[1]

Hue's connection with Hereford is attested by various further references. One of the main events in Ipomedon is a three days' tournament; during a description of the second day's happenings by Thoas, a minor character, Hue says that Thoas was truthful, and that a certain Hereford man, whom he refrains from naming, and who was apparently a notorious liar and exaggerater, could not tell as many untruthful tales as Thoas could tell true ones:

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1. See History and Antiquities of the City and Cathedral-Church of Hereford, London 1717. p. 153. Reference to "Ecclesia de Credehull".

Cil esteit de mut grant saveir,
De sa parole mut leaus:
A Herefort, a ces estaus,
Pot teus seer e sei vanter
De la grant guerre d'ultre mer,
Quant Room fut de reis asis,
Dunt (a)tant fut truble le pais -
Sun nun ne voil pas ci numer -
Par mentir ne savreit cunter
Tant des le matin desk'al seir,
Cum cil [le] pot, par dire veir,
Ne ne savreit dire en mentant
Tant cum Thoas en veir disant.

(Ip. 5343-56)

This remark at the expense of a friend of a friend or acquaintance is typical of Hue's kindly, though sometimes cutting, sense of humour. The event he refers to here is the siege of Rouen in 1174, which we shall have occasion to quote again, in our discussion of the dating of the romances.

Two more references to contemporaries help to establish Hue's connection with Hereford and his knowledge of its citizens. After a description of the love of a lady - the queen of Sicily - for the hero, who does not return her love but is acting as her "druz", Hue appeals to a certain Hugh de Hongrie. Ipomedon, he says, kissed the queen good-night; the kiss was good medicine for her, but he took it all as a joke. Hue himself would not have done so; he would have done his best to find out what was the matter with the queen and to cure her sickness. Hugh de Hongrie, he says, ought to undertake the task; he understands what all this means:

Si la besa de bon 'estraine;
Cument k'il fust a la reine,

Fust le beser bone medcine,
Mes il le prist trestut a gas:
Certes, jo nel f[e]reie pas,
Einz i mettreie mut grant peine,
Tant ke tastee fust la veine,
Par unt lé mal si la teneit;
Huge de Hungrie par dreit
S'en deust mut ben entremettre,
La glose set de ceste lettre.

(Ip. 5510-20)

Hugh de Hongrie is appealed to as a sort of doctor-in-love, perhaps well-known for many love-affairs. Ward[1] states that Hugh was no doubt the same person as the canon whose name appears twice among the obits of the Hereford kalendar, and quotes the History of Hereford, 1717, pp. 8 and 25. On page 8 his name is given as Hugo de Hunger, and on page 25 as Hugo de Hungaria. He was perhaps the same "Hugo de Hungerie" who was commissioned to receive a prebend at Writtle in Essex in 1204. Two members of a family named Hungrie or Hungerie held lands at Leighterton in Gloucestershire at the beginning of the twelfth century. In Hereford itself, one of the principal streets, now St. Owen's Street, is named "Hongery Strete" in John Speed's Theatre of the Empire of Great Britaine, 1611, fol. 50. The village of Clehonger lies in another direction, says Ward; but there was probably some place to the east of Hereford which gave this name to the street and to the family.. Ward's suggestions seem acceptable; Hugh de Hongrie was certainly a friend or an acquaintance

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1. op. cit.

of Hue de Rotelande, and would almost certainly be known to Hue's Herefordshire readers. A fairly prominent churchman would fit these features. In Herefordshire, moreover, is a place called Hungerstone, which may have something to do with the family. The expression "gloser la lettre" means to gloss and comment on a text; as the activity of the mediaeval clerics was very largely devoted to this, Hue's words (Ip. 5520) might perhaps serve to strengthen the possibility that Hugh de Hongrie was connected with the Church.

After his narration of the tournament, Hue excuses himself for lying, and asks his readers not to put all the blame upon him, for Walter Map also knows how to tell lies:

> Sul ne sai pas de mentir l'art,
> Walter Map reset ben sa part.
>
> (Ip. 7183-4)

Map was a Welsh churchman, the author of the De Nugis Curialium. He was a friend of Giraldus Cambrensis and he may have been the same man as the Walter Map who became archdeacon of Oxford. It was he to whom the prose Vulgate version of Arthurian romances was persistently, though erroneously, attributed. He died in about 1209. Map is known to have been connected with Hereford - he was a candidate for the see of Hereford in 1199. It is more than likely that he and Hue were friends, and that Hue is gibing at him, rather than, as has been suggested, that the reference points to Map's literary influence upon the tournament theme in Ipomedon.

So much for Hue's connection with Hereford, which would make almost impossible the identification of Rotelande with Rutland. For further proof of his connection with Wales we have his tribute to his patron, Gilbert Fitz-Baderon of Monmouth, at the end of Protheselaus:

> De cest livre fait finement
> Al plus haut baron le present
> E [al] meillour desus la nive:
> C'est ly gentils de Monemive,
> Gilbert, le fiutz [a] Badeloun.
> En Engleterre n'ad baroun
> De son pris ne de s [on] parage,
> Frank est et mult eyme barnage,
> Si est gentils et debonaire.

(Pr. 12608-706)

Ward goes to some trouble to prove that there was only one Gilbert, Lord of Monmouth, and that he died in 1190-91. This, then, was the man to whom Hue refers. Gilbert appears to have been a cultured man, fond of books and possessing a large number, as we shall learn when we investigate Hue's claim of Latin originals for his poems. Hue praises him for his obliging nature, and says he ought to work well for such a noble lord. He is generous, and serving him is no waste of time.

> Nuls vers ly servise ne pert,
> Ains lour rent a [lour] volenté
> Assez plus qu'[a duble son gré].

(Pr. 12717-19)

Hue does not say this to flatter Gilbert in order to obtain reward, for he knows that he will always receive gifts from his patron:

Kar s[ë]ur suy et say de voir
K'[assez] de[l] soen purra[^]i avoir,
Kaunt jeo voudray, n'[i] faudra[i] mye.

(Pr. 12738-40)

Earlier, in Ipomedon, Hue expatiates on the misfortune of having a bad master, and on the time wasted in serving such a man. Hue himself is lucky in his lord; he treats him honourably and generously:

Cil ki tuz jurs senz eur sert,
En fin tut sun servise pert:
Gariz est, qi ad bon seignur,
Ne faudra ja, k'il n'ait onur.
Ne remeint en mei, ke li men,
Ne me fait grant honur e ben.

(Ip. 1763-8)

There is nothing to show definitely that in Ipomedon Hue was referring to Gilbert; however, the similarity of language in the two tributes seems to indicate that they were both addressed to the same man. The flattery of the patron is of course a commonplace in Old French romance, but Hue's almost familiar manner, especially in Protheselaus, suggests that the two men were on the terms of friends rather than of master and servant. At any rate, the relationship between Hue and a baron of Monmouth, so near Wales, again proves his connection with Wales.

2. We come now to the dating of Ipomedon and Protheselaus and to their historical background. We have quoted Hue's reference to the siege of Rouen:

> .....la grant guerre d'ultre mer,
> Quant Room fut de reis asis,
> Dunt (a)tant fut truble le pais.
>
> (Ip. 5348-50)

In 1173 there was a war on both sides of the Channel. In the Eastern counties of England there were hostilities between the barons who were supporters of Henry II and those opposed him. The countryside was disturbed by frequent sieges and skirmishes. The king was opposed by his sons, although the unprivileged classes had no desire to exchange him for inexperienced rulers. Meanwhile, in Henry's dominions in France, which included about two-thirds of the country, a Breton rising, led by Geoffrey, one of Henry's sons, was causing fighting mostly in Normandy. The English princes were supported by the King of France, Louis VII. Henry was therefore much occupied by his continental possessions. In 1174 he left them to look after themselves and visited England to do penance at Becket's tomb. In his absence Rouen was besieged by Louis and the princes; it defended itself and held out against them. This is the siege of Rouen, by a king and by a king's sons, to which Hue refers. The event probably caused considerable uneasiness in England, for the gaining of important parts of the Angevin Empire in France by the King of France and Henry II's hostile and irresponsible

sons would perhaps have led to the downfall of the King of England. This would explain the line: "Dunt (a)tant fut truble le pais" (Ip. 5350)

The second date, 1190-91, is that of Gilbert of Monmouth's death. Hue wrote Protheselaus for him, and must therefore have done so before that time.

Although he had at one time lived in Wales and at the time of composing his works lived near the Welsh border, it is fairly clear from Hue's romances that he had no use for the Welsh nation. The strongest proof of this is in a reference to a Welsh prince in Ipomedon. Hue is deprecating the rashness of one of his minor characters in making a promise which he probably cannot fulfil. Ironically, Hue says that he did well to grant a boon that cost him nothing:

> Asez fist ben, ke li granta
> Ce, ke gueres ne li custa.
>
> (Ip. 8937-8)

As an illustration he mentions a Welsh king, who generously promised various English counties to his courtiers, but washed his hands of the affair afterwards, for he and his followers were all defeated:

> Si fist uns reis gualeis jadis,
> Jo quit, k'il l'apelerent Ris;
> Il fut mut larges d'Engleterre,
> A ses hirdmans parti la terre,
> [E] Herefort e Glovecestre,
> Salopesbure e Wircestre,

Mes il en lava ben ses mains.
Il e li son ourent li meins,
Kar il fust vencuz e laidiz,
Vil(e)ment chacez e descumfiz.

(Ip. 8939-48)

This passage may enable us to give a nearer dating to Hue's works. "Ris" is Rhys ap Gruffydd, a powerful Welsh prince, who was almost Henry II's representative in Wales. He had an exceptional career, and was a man of enormous energy and spirit. According to J. E. Lloyd[1], he was the principal supporter of the Crown in South Wales. However, the wars with Wales troubled Henry a great deal, and he made several attempts to subdue the Welsh leaders. In 1157 he fortified against the princes of North Wales the castle of Rhuddlan, which was a border fortress. If Hue was living in Rhuddlan at this time, which seems likely, he would have every reason for disliking the Welsh. In 1163 Henry made an expedition against Rhys ap Gruffydd. He marched unopposed, and Rhys submitted at Pencader. He swore allegiance to Henry and his heir at the Council of Woodstock. In 1164 Rhys harried the border and urged Wales to throw off the yoke of the "Frenchmen" - Henry and his Norman supporters. Henry set out from Oswestry with a large army, but he was held up by the wet Welsh weather and obliged to withdraw in ignominy. In 1171 Henry went to South Wales for a series of personal interviews with Rhys, and an agreement was made that the Welsh prince

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1. The History of Wales, vol. II. 2nd ed. London, 1912.

should act as the King's "justice" over all South Wales. In 1172 more friendly meetings took place, and Rhys was acknowledged as "Yr Arglwydd Rhys" - the Lord Rhys. He and his followers helped in the suppression of the Norman revolt.

Henry made another attempt, in 1175, to secure tranquillity on the border, but the warfare went on until 1184, when it grew serious enough for Henry's personal intervention, and a march to Worcester brought Rhys once more to Henry's feet. However, when Henry II died in 1189 and was succeeded by Richard I, Rhys profited by the change to break the peace again. He refused to treat with John, but there was no expedition against him in spite of his threatening attitude. He then held a position of assured pre-eminence; England appeared to have abandoned all attempts upon the independence of her ancient enemy, and to be content to see Rhys and his lesser companions grow strong, rich and influential. As soon as Richard left England, Rhys embarked upon a prolonged campaign against the Norman castles of South Wales, in which he was remarkably successful.

This, then, is the "reis gudleis" to whom Hue refers so scathingly. The allusion could refer to the events of 1163 or (1184 when Rhys had to submit to Henry. There is a possibility that it is the latter date; before 1184 Rhys's power and influence in Wales had been acknowledged by Henry; he was one of Henry's chief supporters. He was the undisputed leader in South Wales, and by the time he had sent followers to help Henry in France,

it is likely that he was becoming over-confident. The continuation of the border warfare between 1175 and 1184 point to a certain disregard for Henry's authority on Rhys's part, and, knowing him to have been a fiery and energetic personality, we can imagine his making some sort of rash promises to his followers and being unable to fulfil them after being defeated by Henry at Worcester in 1184. This date might narrow the period during which Ipomedon and Protheselaus were composed to between 1184 and 1190-91.

It is surprising to find Hue writing with such venom and contempt of a prince as powerful and capable as Rhys. But as we have pointed out, Rhuddlan was a border fortress, a stronghold of Henry II. It was continually being attacked and besieged by Welsh armies. During Rhys's early career, his exploits must have been widely known, and although his death did not take place until about 1197, well after Hue had completed his poems, his reputation must have been almost legendary, and to people of French or Norman descent, as Hue probably was, Rhys may have appeared as a sort of ogre. In view of this, and of the numerous Welsh attacks on Rhuddlan, it is hardly surprising that the only reference Hue, a citizen of a border town, makes to his near neighbours, is one full of irony, scorn and dislike.

The fact that Rhuddlan was held for Henry by a man of French birth or ancestry, Hugh de Beauchamp, might throw a little light on Hue de Rotelande's antecedents. It is possible that

members of Hue's family were attached to Beauchamp's household, which was established in the town in 1157. Perhaps, then, Hue was brought to England from France as a small child; or perhaps he was in fact born in Rhuddlan. The good French in which he writes, and the comparitive lack of Anglo-Normanisms in his language argue Continental French relatives or friends.

Apart from these more or less precise references to past and contemporary events in his romances, there is other evidence which can possibly help to date Hue's works. This is the evidence of some of his sources - namely, the romances of Chrétien de Troyes. It is certain, as we show later on, that Hue knew Chrétien's works, and resemblances between the two poets bear this out. According to A. Fourrier[1] Chrétien's Arthurian romances were composed between 1170 and about 1185. We know that Hue knew and used Cligès; the date proposed for this is 1176. He may have used Erec, composed about 1170, and Yvain, between 1177 and 1181, together with the Charrette, whose influence is doubtful. We consider that there is every likelihood of his having used Perceval in Protheselaus; the date for Chrétien's last romance is after May 1181 and before 1185. Therefore, even if Hue's allusion to Rhys ap Gruffydd is not valid as a means of dating the poems, the evidence of Cligès alone would put Ipomedon's date at after 1176, and that of Perceval would indicate that

1. Anthime Fourrier, "Encore la chronologie de Chrétien de Troyes", B.B.S.I.A., 1950, no.2, pp. 69-88.

Protheselaus was composed after about 1185.

In spite of these pieces of evidence which place Hue and his works in a definite historical period, with a background of events which he must have known of, although they do not greatly affect his work, we know little of Hue's life. It is likely that he was a cleric, though as we shall attempt to show, his learning was not extensive. A knowledge of the romances, however, enables us to gain a fairly clear picture of his literary interests and tastes, and his very lively and pleasant personality.

3. An interesting point in Hue's work is his use of historical reality: allusions and particularly descriptions which reveal to his readers the society of the time. We draw attention to several details in our discussions of various aspects of Hue's work; however, we shall mention one or two here.

Descriptions of tournaments and fights occupy large parts of both Ipomedon and Protheselaus. The three days' tournament in Ipomedon is interesting, apart from its sources, in that it throws light on the tournament as it really was in the 1180's. At that time the tournament was a French institution and not at first well known in England, although Englishmen who had travelled in France or knew something of French life, as we imagine Hue to have done, would be acquainted with the institution.

Tournaments had been forbidden by two Popes, on the grounds that they caused too much bloodshed and loss of life. They were not the elegant social events familiar to readers of thirteenth and fourteenth century literature, nor were they generally as well organised and civilised as the tournaments described by Chrétien in Cligès and the Charrette. They were considered as a training for war, and indeed they differed very little, if at all, from war. The knights partaking in them took sides; there do not seem to have been individual combats, although in later years, towards the end of the century, the tournament was considered a means of earning considerable amounts of booty in the way of horses and ransoms. This is attested by the history of William the Marshal, who took part in many tournaments and earned his living from the prizes he won.

The arms used were those of war; the so-called tournament degenerated into a battle, and the joust into a duel. Hue's three days' tournament follows this pattern; the hero, of course, fights for his own personal glory and gain and not for that of one particular side. Indeed, it is uncertain which side is which, and to which side Ipomedon and other characters belong, although Hue refers frequently to "ceus dehors" and "ceus dedans" just as the authors of the romans antiques, Thèbes, Eneas and Troie do in describing battles between violently hostile armies. Hue describes a good deal of bloodshed and killing, which seem

natural and normal to him; he tells how the hero takes prisoners and acquires horses from his opponents. There is very little of the society tournament in which knights attempt to unsaddle each other by tilting, and in which bloodshed is undesirable. Hue appears to follow real life closely in this respect.

We have further evidence of Hue's use of contemporary reality in certain heraldic terms. For this information we wish to thank Mr. H. Ellis Tomlinson, M.A., who has very kindly allowed us to quote from his unpublished thesis "The Historical Development of Heraldic Terms", 1942. Mr. Ellis Tomlinson gives instances from Ipomedon and Protheselaus which illustrate the emergence of heraldic terms and the beginning of the true function of arms.

In Ipomedon and Protheselaus we find evidence of the early type of shield with bosses or struts, used before the systematisation of devices:

> Bon coup li ad dune Candor
> En cel escu peint a fin or.
>
> (Ip. 6017-18)

> [Il fert Melander en l'escu
> Tel coup od le gleive [es] molu],
> Les flors a or [ne] se defendent
> [Et] teint et quir et les ais fendent.
>
> (Pr. 9848-51)

Heraldic terms of colour begin to emerge, and we also find the

word "blazon"; these suggest the growing consciousness of a special technique and vocabulary:

> Cil reporte un escu vermail
> Ki flambeie cum[e] soleil;
> Une lance teinte ensement
> De bon sinople sur argent,
> Od l'enseigne vermeile e bele,
> E vermeile i esteit la sele;
> Tutes ces armes sunt vermeilles,
> Reflambeantes cum esteilles.
>
> (Ip. 2669-76)

Other indications of more definite description appear occasionally, together with instances pointing to the beginning of the true function of arms - to enable recognition of the bearer at all times:

> E funt reteindre ces escuz
> Pur estre de meus coneuz.
>
> (Ip. 3173-4)

> Antenor out un penuncel
> D'un cendal vermail bon e bel;
> Jo quit, k'en la chambre a la fiere
> L'out cusue une chambererre,
> Mes la fiere pas ne saveit,
> A ki le penuncel esteit.
>
> (Ip. 3411-16)

> Si l'ad feru parmi l'escu,
> Parmi l'osberc, parmi le bu;
> Falsent li teint et li blazun,
> Tut li purfent quor et pumun.
>
> (Pr. 6006-09)

> "Et cil la od l'a[i]gle d'or mier
> Pot ben estre al Bloi Chevaler."
>
> (Pr. 9214-15)

Melander [i] ad dunc vëu,
Par les armes l'ad conëu.
Son corn sune, s'enseigne [es]crie.

(Pr. 11146-8)

"Sire, ne dy pas ke me feyne,
Mes ne conu[i] pas vostre enseigne."

(Pr. 12106-07)

We find references to "l'enseigne" as a kind of oriflamme (banner attached to a lance) fastened to a lance: Ip. 2669-76, quoted above;

Mut fut l'enseigne bone e bele
Aval desk'al poin li ventele.

(Ip. 5007-08)

E sa lance, ke neire fu,
Fet porter od l'enseigne neire.

(Ip. 5542-3)

Tant penun[s] i ad desiré
Et tant gunfainon defulé
Et tant enseine d'or brus[d]ee
De vermeil sanc envolumee.

(Pr. 8530-33)

"El vus enveie cest[e] [en]seigne
Si vus mande par amistez
Qu'a vostre glaive l'atachez."

(Pr. 10061-3)

By transference, "l'enseigne" also signified a cry; in Protheselaus but not in Ipomedon:

De Calabrie cria l'enseinne. (Pr. 858)

Mult en est triste et (es) bahis,
S'enseingne escrie, si s'enmuet.

(Pr. 1085-6)

"Ma dame" [en] e[n] seigne criastes,
Mais jeo quid bien que vous gaba[s] tes;
Crier devez 'ma damoiselle'
E l'enseigne est [de] plus bele."

(Pr. 12108-11)

We have already quoted an example from Pr. 11146-8. We would add to Mr. Ellis Tomlinson's statement, that although "l'enseigne as a cry is not found in Ipomedon, the earlier romance, it appears in the Chanson de Roland,[1] composed perhaps a hundred years before Protheselaus:

Munjoie escriet, ço est l'enseigne Carle.

(Ch. de Rol. 1350)

In a period of fluidity of significance of "conoissance" - charges on shields or on banners, or badges, in Roland, Wace's Brut and Roman de Rou, etc., "conoissance" is always restricted to a device fastened to a lance, in Ipomedon and Protheselaus.

Parmi l'escu od cele lance,
Qu'ultre passa la conuisance.

(Pr. 966-7)

Al poin[g]prent une bone lance,
N'i ot penun ne conisance.

(Pr. 8422-3)

E si re(e)steit neire la lance
Od une neire quonussance.

(Ip. 2689-90)

Despleie ad sun gunfanun
El feutre tent sa blanche lance,
Dunt ventele la cunisance.

(Ip. 3580-82)

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1. La Chanson de Roland, ed, L. Gautier. 16e éd. Tours, 1887.

Baille[e] li ad une lance;
Une vermaille cunussance
La fiere li ad envee[e],
Od ses deux mains l'out atachee.

(Ip. 5001-04)

"Amis Jason, veez la lance,
Uncore ai jo la cunussance!"

(Ip. 5177-8)

The "conoissance", "gunfainun", "penuncel" and "enseigne" are all very similar, all being attached to the weapon:

Le fer tresparmi cel carpent
Li met od tut le gunfainon.

(Pr. 971-2)[1]

En l'escu le fert Melander
Parmi ultre lui met le fer
Od tut le penuncel pendant.

(Pr. 9116-18)

"Dame, un[e] enseing[n]e li baillez
Et a Melander l'enveez.
Il ad un[e] altre conuisance;
S'il oste cele de sa lance
Et la vostre face afermer,
Dunc n'[i] ad fors de ben amer."

(Pr. 9934-9)

A munt en l'escu le ferri,
De suz la bucle l'assena,
Ke li gleives par mi passa
Od tut le gumfanon pendant.

(Ip. 3652-5)

The "conoissance" is mentioned explicitly apart from the shield:

Tut armé sur un blanc destrer,
Blanc escu ot et blanche lance,
Blanche resteit sa conuisance.

(Pr. 4635-7)

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1. Cf. Ip. 3949 ff., 6223 ff., Pr. 5242.

Owing to lack of space we have not been able to give all Mr. Ellis Tomlinson's quotations from Hue's works, but we have tried to select the most representative of them.

It seems clear from this study of the earliest heraldic terms and their development that Hue was acquainted with the usages, and that his knowledge of contemporary historical facts and customs appears in his romances, in spite of their somewhat fanciful and fictional scenery and their romantic subjects. As we shall see, Hue had a practical and sensible outlook on life, and reality is never very far from his works.

CHAPTER 2.

INTRODUCTION.

II.

1. Manuscripts and editions.
2. Studies already made in reference to Hue's work.

I. Ipomedon exists in five manuscripts, three of which are fragments. The earliest complete copy is in the British Museum, in Cotton Vespasian A VII, and was written in the thirteenth century. The second was written by a certain Johan de Dorkingge in the first half of the fourteenth century; it is also in the British Museum, in Egerton 2515. The scribe names himself after finishing the poem :

> Ceste romaunce ay escript:
> De la bouche dieux soit beneit,
> Ke pur Johan de Dorkingge prie,
> Qe ceste romaunce ad complie. Amen.
> Explicit hic totum,
> Pro Christo da michi potum!

This manuscript lacks several passages which appear in the earlier copy. The Anglo-Norman character of the spelling is very noticeable. Both these manuscripts are described by Ward.[1]

A fourteenth century fragment of 162 lines also exists, in the Rawlinson Miscellanea 1370 in the Bodleian Library. Another fragment of 6048 lines, which appears to be part of an abridgement of the poem, was found in 1914 in Trinity College Dublin. Finally, there existx fragments, amounting

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1. op. cit.

to 342 lines, written in the middle of the fourteenth century, of a continental French version of Ipomedon. These fragments are described by C.H.Livingston,[1] who shows the important relationship of the fragments, and states that the continental remaniement of an Anglo-Norman poem is fairly rare.

Protheselaus is found in three manuscripts; the first, which is in the Bibliothèque Nationale, fonds français 2169, is complete except for 1217 lines at the end. The first 1009 were edited and commented on by Klückow[2] in a dissertation written in 1909. The second manuscript, and the only complete one, is found with Ipomedon in Egerton 2515, and is also described by Ward.[3] The third, a fragment of 154 lines, is contained with the fragment of Ipomedon in the Rawlinson Miscellanea. There appear to be no other copies of Protheselaus.

The first and only edition of Ipomedon was published by E.Kölbing and E.Koschwitz in 1889.[4] It was intended as a pendant to an edition by Kölbing of the three Middle English versions of Ipomedon,[5] published earlier in the same year.

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1. "MS fragments of a continental French version of the Roman d'Ipomedon." Modern Philology. 40. 1942 - 43. pp.
2. F.Klückow. Sprachliche und textkritische Studien über Hue de Rotelandes Protheselaus nebst einem Abdruck der ersten 1009 Verse. Diss. Greifswald 1909.
3. op. cit.
4. Hue de Rotelande's "Ipomedon". Ein französischer abenteurerroman des 12. jahrhunderts. Breslau 1889.
5. "Ipomedon"in drei englischen Bearbeitungen. Breslau 1889.

Consequently, the edition was not as carefully prepared as the literary value of the poem seems to warrant, and is not satisfactory according to modern standards. Mussafia[1] proposes several textual emendations, and works out a different relationship between the manuscripts. Kölbing's edition is based on the earlier manuscript, which Mussafia considers is composed of two distinct parts from two very different sources. At the times of publication of the edition and of Mussafia's study the existence of the Dublin and continental fragments was not known. Stengel[2] also suggests improvements to the edition.

The edition contains an index of names and some very brief critical notes; Kölbing included in his edition of the Middle English romances a full critical introduction, in which he gives an analysis of the French text and discusses Hue's sources. His criticisms suggest an imperfect knowledge of Hue's poem and of the romances which influenced him. However, they offer interesting points for investigation. The edition of the French romance contains no glossary or bibliography.

After his thesis on the first thousand lines of Protheselaus Klückow published a critical edition of Hue's second romance.[3] This contains, as well as a satisfactory edition of the text,

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1. "Sulla Critica del Testo del Romanzo in Francese Antico Ipomedon". Studio di Adolfo Mussafia. Sitzungsbericht der Kaiserl. Akad. d. Wissensch. in Wien, Bd. CXXI. Vienna 1890.
2. "Rezension der Ipomedon-Ausgabe" in Zeitschrift für französische Sprache und Literatur XIII, II. p.9 ff.
3. "Hue de Rotelande: Protheselaus. Ein altfranzösischer Abenteuerroman." hgg. v. F. Klückow. Gesellschaft für romanische Literatur. Bd.45. Göttingen 1924.

based on a collation of the three manuscripts, a critical introduction, notes, an index of names, a glossary and a bibliography. The introduction, though rather sketchy, gives points of resemblance between both Ipomedon and Protheselaus and other twelfth century romances, including the romans antiques, the works of Chrétien de Troyes and Marie de France, and the Tristan story. Klückow has only occasionally quoted directly from the romances he mentions, and has not picked out every point of interest concerning Hue and his sources. He does not analyse in detail the influences at work upon Hue, or Hue's treatment of what he borrows from other romances. However, Klückow's introduction is interesting and, apart from several misprints and inaccurate references, is helpful to the student of Hue's works, both from a purely literary and also from a stylistic and linguistic point of view. It more or less covers Boenigk's thesis on Protheselaus,[1] which was written in 1909, and which contains an analysis of the poem and a literary study.

2. There has been no full-length work on Hue de Rotelande which includes a study of both romances. Ward's information[2] is invaluable; but its main value lies in its importance as

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1. Literarhistorische Untersuchungen zum "Protheselaus," Diss. Greifswald 1909.
2. op. cit.

a starting-point for further research. Several histories of mediaeval French and Middle English literature contain references to Hue and sometimes penetrating, if rather brief, judgments on his work. These concentrate for the most part on Ipomedon which, until Klöckow published his edition of Protheselaus, was the better known of the two poems. Their interest in the Old French Ipomedon appears to be mainly due to its being the original of the three English versions. As we shall see in our introduction to the chapter on Hue's sources, several essayists and historians of mediaeval literature comment on his treatment of the material he obtains from his reading of the most popular romances of the day. Literary critics have written chapters and articles on various aspects of Hue's work. We discuss these in the appropriate chapters. Owing to an incomplete knowledge of the subject, many critics have been led to form attractive theories about the sources of certain episodes in Hue's romances. After a closer study of his work and literary background it is possible to see that some of these theories do not hold water, and far-fetched hypotheses can usually be explained by the influence of another romance.

An interesting and helpful study by C.H.Carter[1] discusses several aspects of Ipomedon. Carter mentions the influence of the romans antiques and Chrétien de Troyes, and restricts

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1. "Ipomedon, an illustration of romance origin." Haverford Essays. Haverford 1909. pp. 237 - 270.

the influence of folklore. W.Hahn compiled a glossary[1] to Hue's poems, and Godefroy[2] gives several illustrations of Old French vocabulary which are taken from Ipomedon and Protheselaus.

As far as we know, no critic has made a complete study of the influence of the romans antiques upon Hue. G.D.West[3] shows his use of Thèbes, Eneas and Troie in descriptions, and Klückow[4] mentions some of the names he borrows from Thèbes. There is no detailed study of the use Hue made of Chrétien's romances, or of Thomas's Tristan, both of which are particularly interesting, although Klückow again makes helpful suggestions, many of which we shall take up, discuss and illustrate.

In this study we attempt to collate the work already done on Hue de Rotelande, to enlarge and develop suggestions put forward by others interested in Ipomedon and Protheselaus, and to make and illustrate points of our own. We concentrate for the most part on Hue's sources and upon his treatment of them; in this way we hope to bring out the originality and literary value of his work.

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1. Der Wortschatz des Dichters Hue de Rotelande. Diss. Greifswald 1910.
2. Dictionnaire de l'ancienne langue française. 10 vols. Paris 1881 -83.
3. "The use of description in the French octosyllabic verse romances (1150 - 1300)." Ph.D. thesis. University of London. 1952.
4. ed. Protheselaus. p. 27.

Varying opinions have been stated about the place of Hue de Rotelande in Old French literature. Some histories of literature place his romances among the "romans pseudo-antiques" - those which are more or less imitations of the romans antiques. Others call Ipomedon and Protheselaus Byzantine romances, suggesting that Hue obtained his stories from some Byzantine source, as Chrétien probably did in the case of Cligès. Most literary historians dissociate the poems from any cycle of twelfth century French and Anglo-Norman romance and group them with miscellaneous romans d'aventures. None of these attempts at defining Hue's position in literature is strictly correct.

Carter[1] argues that Ipomedon is not a Graeco-Byzantine romance, and Klückow[2] is doubtful whether either of Hue's romances can be considered of Byzantine origin. Kölbing[3] attaches Ipomedon to Arthurian romance. It will become evident that Hue is perhaps unique among twelfth century French writers of romance, having borrowed from the most successful works of his predecessors and combined his material.

To place Hue's poems, and Ipomedon in particular, indiscriminately among the miscellaneous romans d'aventures seems to be a mistake. Gaston Paris[4] defines the roman d'aventures as a work combining love, adventure and chivalry,

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1. op. cit. 2. ed. Protheselaus. 3. Engl. Ipomedon.
4. La littérature normande avant l'annexion.

with a courtly background. Our own definition would differ somewhat from this: the roman d'aventures is concerned mainly with the hero's adventures, to which love and the life which is centred round a court take second place. This is distinct from the romance whose hero's actions are motivated purely by love, and often by allegiance to a court, round which the incidents of the story are centred. In our opinion Ipomedon conforms more nearly to this type of love romance, whereas Protheselaus, in which love is a secondary motive, could be included among romans d'aventures.

The superiority of Ipomedon over Protheselaus is unmistakable; as Gaston Paris[1], writing of the influence of the Roman de Thèbes on later literature, states: "L'invention y tient plus de place que les thèmes traditionnels, et le premier du moins de ces deux romans, infiniment supérieur au second, est spirituel et singulier." However, we do not find very great evidence of Hue's inventive powers, and as we shall show, much of the value of his work does not lie in them but in his original and lively treatment of traditional themes.

We shall attempt to show to what extent Hue borrows and imitates, and for what type of romance he appears to have preferences. We shall examine what he makes of his material,

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1. La littérature française au moyen âge du XI^e au XIV^e siècle. Paris 1907. p. 123.

and discuss his methods of adapting it according to his own tastes.

ANALYSES.

1. Ipomedon. 2. Protheselaus.

There are no full-length, detailed analyses of either Ipomedon or Protheselaus in English. E. Kölbing[1] gives an analysis in German of the first romance, and F. Boenigk[2] analyses Protheselaus in German. We intend, therefore, to tell the stories of the romances as succinctly but as fully as possible.

1. Ipomedon is the son of Hermogenes, king of Apulia; he is a boy of great beauty and courtliness. One day, while serving at table, he hears the barons around him talking about the young duchess of Calabria, who is known as La Fière, because she is of a haughty disposition and has made a vow to marry only the bravest knight in Christendom. Ipomedon is at once attracted to her, and with his parents' permission he and his tutor, Tholomeu, leave for La Fière's court. On arriving there, incognito, Ipomedon's beauty impresses everyone but La Fière. He serves her as a cup-bearer for three years, during which he endears himself to the whole court, and even La Fière would be tempted to love him, were it not for his deplorable lack of interest in knightly exploits and amusements. He prefers to

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1. in Ipomedon in drei englischen Bearbeitungen, Breslau, 1889, p. XVI ff.
2. Literahistorische Untersuchungen zum "Protheselaus", diss. Greifswald 1909, (Krit. Jahresbericht, XII, II, p. 140.)

spend his leisure time hunting and hawking on his own. However, it is his skill in hunting which compels La Fière to admire, and, in spite of herself, to love him. One evening as they sit with Ismène, La Fière's "demoiselle", and Jason, La Fière's nephew or cousin, the lady sees Ipomedon gazing at her. She returns his gaze in a friendly fashion, with none of her customary haughtiness. Then she realises from his behaviour that he has fallen in love with her. She considers this undesirable, and by means of a reproof addressed ostensibly to Jason, she conveys to Ipomedon that a young man ought to win prowess and renown as a knight before languishing for the love of a lady. Ipomedon accepts the rebuke, and much to La Fière's inner despair and consternation, and in spite of his love for her, he leaves Calabria for home. On his arrival there he finds his mother on her deathbed. Before she dies, she gives him a ring, telling him that the man who recognises it is his brother, a son of hers by a former marriage. Ipomedon is knighted and travels over the countryside winning fame and prowess. (ll. 1-1798)

Meanwhile La Fière's barons are urging her to marry, as her territory is being threatened by invaders. She manages to gain time, with the help of Ismène, for she is now sure of her love for Ipomedon, and is determined to marry no-one else. Ismène advises her to suggest that a three days' tournament be held, under the auspices of her uncle, Meleager, king of Sicily,

and that the winner shall be rewarded with her hand in marriage. (ll. 1799-2588)

Ipomedon hears of the projected tournament and decides to take part, though he is not prepared to marry La Fière at once. Accordingly, he comes to Meleager's court, again incognito, and asks to be allowed to spend some time there. He also asks that he shall be called the "druz" or lover, of Meleager's queen: this position will give him the right to see her to her bed and to give her one good-night kiss. This boon is granted, and Ipomedon proceeds to establish for himself the reputation of a coward, interested only in hunting. He wins the admiration and friendship of Capaneus, the king's nephew and the cousin of La Fière; inevitably the queen falls in love with him, although he has no affection for her, and takes his position as a joke. To the rest of the court, knights and maidens alike, he is a constant source of amusement. (ll. 2589-3286)

From all countries various kings, princes and nobles, all aspiring to La Fière's hand, arrive in Calabria for the tournament. Meleager and Capaneus prepare themselves. Ipomedon, however, on each of the three days, sets out very early, ostensibly on a hunting expedition, taking his dogs, blowing horns and waking the whole town. Once out of the town he sends his men to hunt, while he makes his headquarters in a lodge. Thence he issues forth to the tournament, wearing a different coloured armour and riding a different coloured horse on each of the

three days; white on the first day, red on the second and black on the third. He defeats many of his rivals, takes their horses and sends them to surrender themselves to La Fière. At the end of each day he reveals himself to Jason, but in spite of the latter's pleas, refuses to stay and see La Fière, who is alternately in hope and despair that her lover will claim her. When the tournament is over Ipomedon again departs without claiming his prize. He arranges for the horses he has won to be distributed to Meleager, La Fière, the queen, Capaneus and Jason, and reveals that it was he who appeared each day and defeated everyone, in three different disguises. La Fière is again left alone and in misery, and the queen is left without hope. Here Hue ends the first part of Ipomedon, with his reference to Walter Map. (ll. 2598-7200)

During further wanderings Ipomedon is called upon by Atreus, the king of France, to defend him against his younger brother Daires, who is obliged to do homage to his brother. (ll. 7201-636)

On his way back to Italy Ipomedon hears that La Fière is being threatened by a hideous knight, Leonins, who intends to marry her. He therefore comes again to Meleager's court, this time disguised as a fool. He persuades the king to grant him the first commission that presents itself. (ll. 7637-934)

Ismène arrives at the court, asking for a champion for her mistress against Leonins. Ipomedon is allowed to accompany her, although she is angry and insulted at not being given a knight.

During their journey to Calabria Ipomedon defeats three of Leonins' family - Malgis, Creon and Leander - who threaten Ismène. The lady begins to repent of her discourtesy and soon she falls in love with her odd companion. Ipomedon treats her roughly when she offers him her love, but allows her to hope. (ll. 7935-9219)

When they reach La Fière's castle Ipomedon puts on his black armour and proceeds to do battle with Leonins, who is also in black. Ipomedon eventually defeats his adversary, but the onlookers, including La Fière and Ismène, think that it is Leonins who has overcome the champion. La Fière is preparing to flee rather than marry Leonins, when her cousin Capaneus arrives and offers to defend her. He and Ipomedon fight; during the combat Capaneus sees the ring on Ipomedon's finger and recognises it. The two young men realise that they are brothers, Ipomedon reveals himself and consents to stay and marry La Fière. They live happily and have fine children. (ll. 9213 to end)

This, then, is the story of Ipomedon; it is relatively straightforward, although the episode of Atreus and Daires is unconnected with the plot. The hero's disguises are perhaps unnecessary, but disguise is a common ingredient of romance. The poem is longer than Chrétien's romances; it extends to 10578 lines, but there are very few dull patches and several lively and amusing scenes, and the narrative is sprinkled with ironical and mildly witty remarks.

2. Protheselaus is a sequel to Ipomedon. It is the story of the two sons of Ipomedon and La Fière, and in it we meet characters from the first romance, which provide links between the two. Hue's second poem is longer than the first; it consists of 12,741 lines, almost twice as long as Chrétien's poems and longer than the Roman de Thèbes and the Roman d'Eneas. The narrative is less straightforward than that of Ipomedon, and has a picaresque quality. We cannot, therefore, describe in full every incident; however, those containing interesting material are discussed fully in the appropriate sections of this study.

Ipomedon and La Fière are dead; their elder son Daunus becomes king of Apulia and Protheselaus, his younger brother, receives the duchy of Calabria as his inheritance from his mother. Both are accomplished knights, but Protheselaus resembles his father in possessing every possible knightly virtue. (ll. 1-69)

Pentalis, one of the barons, however, hates Protheselaus for his father's sake, and persuades Daunus to deprive Protheselaus of his inheritance and give it into the keeping of Pentalis himself. Daunus weakly agrees to this, and Protheselaus is obliged to flee the country, accompanied by his friend Dardanus. (ll. 70-272)

Meanwhile Hue introduces us to his heroine. She is Medea, queen of Crete and widow of Meleager. She has transferred her

love for Ipomedon to Protheselaus, merely a hearsay. She learns of the treachery against him and sends a messenger, Jonas, with a letter promising help. On their way Jonas and his companions are delayed by a storm at sea, which drives them not to Apulia, but to Calabria, where Pentalis is. Although they disguise themselves as merchants, Pentalis recognises them, intercepts Medea's letter and falsifies it, to the effect that she will destroy Protheselaus if she can. The messengers reach their destination, Protheselaus reads the letter and is much dismayed, for he loves the queen, although they have never met. Moreover, Dardanus receives a letter from Daunus, threatening revenge if he continues to support Protheselaus. This causes a battle between Daunus, Pentalis and their supporters, and Protheselaus and his friends. After considerable bloodshed Protheselaus agrees to leave the country. (ll. 273-1441)

With his tutor, Jubar, Protheselaus comes to a part of Calabria held by Egeon, who appears in Ipomedon as the hero's messenger. Here, by means of a trick, Egeon's wife Candace arranges for Pentalis to ambush Protheselaus. The young man is wounded with a poisoned sword; the wound is apparently incurable and he sets off alone in a boat, to drift where the sea takes him. He reaches Crete, and there is befriended by Melander, a young nobleman. Melander's aunt, Sebille, cures Protheselaus, and he and Melander become friends. Protheselaus reveals his love for Medea, and Melander takes him to a festival

over which she is presiding. Owing to her apparent hatred of him, Protheselaus is obliged to remain incognito. However, his likeness to his father moves Medea and she is disappointed to learn that his name is apparently not Protheselaus. He renders her a service, but she neglects to reward him and he goes away offended by her ingratitude. He sends her a message explaining his departure, and she is extremely cast-down. Jonas succeeds in consoling her to some extent. (ll. 1442-3868)

Meanwhile Protheselaus, on his way to Burgundy, has reached the wild and savage land of Lombardy. There he has an encounter with a mysterious knight, the Chevalier Faé, whom he kills in spite of the latter's magic, thus saving from his clutches the Pucelle Sauvage. (ll. 3869-4521)

Then he meets the Bloi Chevalier, whom he also defeats, and with whom he goes to the Chevalier's strange castle, where he sees several remarkable sights. (ll. 4522-5012)

Protheselaus and Jubar at last arrive in Burgundy, which is governed by Tholomeu and Ismène, characters from Ipomedon. Tholomeu has just died, and Ismène's territory is being threatened by Theseus, king of Denmark. With the help of a hermit who provides him with arms, Protheselaus defeats Theseus, and the two become friends. Protheselaus kills one of Ismène's knights, who is of Pentalis' family. (ll. 5013-5939)

Protheselaus next comes to the vale of Moriane, which is governed by the Pucelle de l'Isle. He kills the two sons of

her forester. Although formerly she was too proud to marry, she welcomes this as an opportunity to exercise her power over Protheselaus and force him to marry her. She sends Florence, one of her ladies, to bring Protheselaus to her castle. Ismène warns him of the Pucelle's probable intention, but he has given his word to go to the castle and does so. Meanwhile Hue introduces the Pucelle's favourite lady-in-waiting, Evein, who is treacherous and deceitful. Evein greets Protheselaus and promises to speak well of him to Medea if he will take her advice. She tells him that a nephew of the forester is preparing to avenge the death of his cousins by ambushing Protheselaus, and that she will hide the hero in a room in the castle. Thus she succeeds in putting him in the Pucelle's power. The Pucelle sends Latins, her constable, to bring Protheselaus to her tower; she proposes marriage to him, and when he refuses in spite of her blandishments, she imprisons him in the tower, leaving Latins to guard him. After various angry interchanges she decides to have him hanged. (ll. 5940-7099)

The hermit and Protheselaus' friends Jubar and Mathan hear of their master's approaching fate; they attack the forester and his nephews as they are leading Protheselaus to the gallows, but the hero is not able to escape, as he is weighted down by his chains. The Pucelle comes out of her castle, armed, and attacks the hermit, ordering him to leave her prisoner to her. Protheselaus is again imprisoned, while

his friends set off to find supporters for him. (ll. 7100-325)

Here Hue breaks off and asks his readers to listen well to the story, in words very similar to those he uses in Ipomedon (Ip. 7173-200).

Theseus, Melander, Medea and Dardanus promise to be in Moriane on an appointed day. When Medea arrives, she and Protheselaus succeed in communicating with each other by means of letters carried by a hawk. She promises help and assures him of her love. The Pucelle hears of the armies approaching her territory, and determines to resist them and to keep Protheselaus in prison. She sends a message to Pentalis, asking him to come and defend her against Protheselaus' supporters. Theseus, Dardanus, the Bloi Chevalier, the Pucelle Sauvage and Ismene arrive with their armies. Pentalis arrives, and the battle begins. Protheselaus longs to take part, and Latins allow him to do so, provided he keeps his word not to escape. The fighting is long and violent, and several minor characters are killed. During the battle the Pucelle sees Melander, and most fortunately falls in love with him, and he with her. She, Evein and Latins discuss the position, and it is decided that she will make her feelings known by sending him a favour to wear. The marriage is arranged, after a considerable amount of discussion, for the Pucelle has no wish, this time, to force her love upon Melander. (ll. 7339-10613)

For the first time, now, Protheselaus and Medea meet without

disguise. They are assured of each other's love. Melander and the Pucelle de l'Isle are formally betrothed. Pentalis hears of this and realises that Protheselaus is now free. Dardanus and Melander fight him, and he surrenders. Protheselaus at once forgives him. (ll. 10614-11309)

Melander and the Pucelle are married with great ceremony. Meanwhile, Pentalis returns to Apulia, where he informs Daunus that he has given up his claim to Protheselaus' inheritance, Calabria. Daunus angrily refuses to give his younger brother his rightful inheritance, in spite of Pentalis' defiance of him. (ll. 11310-501)

As Medea and Protheselaus are returning to Crete, a messenger informs them that Daunus is preparing to defend Calabria against his brother . Melander and the Pucelle hear the news and set off for Calabria. Daunus gathers together his supporters. The battle begins, and during it Melander fights Encalidès, a count of Sicily. The two men discover that they are cousins. Finally, Protheselaus and Daunus meet. Neither recognises the other. They fight until Protheselaus unhorses Daunus and they recognise each other. Protheselaus generously asks his brother's forgiveness for striking him. They make peace, and the battle ends. Daunus returns ~~to~~ Calabria to Protheselaus. Soon Daunus dies and Protheselaus becomes king of Apulia. He and Medea are married; and Hue ends with his tribute to Gilbert of Monmouth. (ll. 11502-end)

CHAPTER 3.

SOURCES

1. Introduction.
2. Evidence of the poems.

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1. The investigation of Hue's sources occupies the greater part of this study. They are considerably varied, and his use and treatment of them add to the complexity of a discussion on them. Hue has succeeded, as we hope to show, in combining and welding together information, main and secondary themes and details, ideas and vague reminiscenees from two great cycles of twelfth century romance: the romans antiques and the romans bretons. Certain folk-lore themes are also discernible, and we have been unable to trace with certainty the sources of a few of the elements in Hue's stories. Colouring these borrowings, developments and adaptations are Hue's own personality and literary tastes, which give originality and vitality to well-worn themes that could be stale and uninteresting. It is important, moreover, to bear in mind Hue's undoubted sense of humour and his intention to entertain and amuse, rather than instruct his readers. These virtues are much more noticeable in Ipomedon than in Protheselaus; as we shall see, there is more life in the first romance.

We find judgments on the sources of Ipomedon in several works on Middle English literature. W. P. Ker[1] calls Ipomedon "one of the most clever and successful specimens of the conventionally elegant work which was practised by imitative poets after the fashion had been established" (p. 10). It is, he infers, representative of "the well-bred unoriginal writers who had learned the necessary style of verse, and who could turn out a showy piece of new work by copying the patterns they had before them." Ker appears to have seen the point of the sources of Ipomedon; Hue, he says "had read the most successful romances and he picked out of them, here and there, what suited him best for a new combination".[2] R. M. Wilson[3] is very non-committal, but he too summarises to some extent the complexity of Hue's sources: "His extant works are simply a patchwork of incidents and themes borrowed from or suggested by contemporary romance"[4]. G. Kane[5] calls Ipomedon, or rather one of the English translations, The Life of Ipomydon, "an insufficiently unified story, badly constructed and motivated, pieced together out of borrowings from various, principally Arthurian, sources ....The author .....took his names from the Roman de Thèbes, many of his situations from Arthurian legend, freed the mixture as much as was possible from associations with known story, and gave it novelty by conferring upon it a general air of distinction which, what-

1. English Literature: Mediaeval, Oxford 1912. 2. p. 105
3. Early Middle English Literature, London 1939. 4. p. 79
5. Middle English Literature, London 1951.

ever his shortcomings in other, artistic respects, he conveyed with complete mastery"[1]. This last judgment suggests that the critic had no first hand knowledge of Hue's Ipomedon; we shall attempt to point out that the opinions of Wilson and especially Ker come much nearer to an understanding of the sources of the poems.

2. Before embarking on our conjectures about Hue's literary intentions and sources, let us see what Hue himself has to say. In accordance with literary convention he begins both his poems with a prologue, in which he states his intentions. In the prologue to Ipomedon Hue declares that in this poem he is translating a Latin story into the vernacular for the benefit of the unlearned. Like most romancers of this period, he affirms that his story will be good for his readers; they can learn from a good tale, and it is for the author to reject the foolish and useless elements in favour of the sensible and profitable ones:

> [Cil,] qui bons countes voet entendre,
> Sovent il poet grans biens aprendre:
> Par escuter enveis[e]ures
> E(s)t retrere les aventures,
> K'avyndrent a l'ancien tens,
> Poet l'en oyr folie e sens.
> Ore lessums folie (la) ester,
> Kar de sens fet mult bien parler!
>
> (Ip. 1-8)

Some people, he says, refuse to allow others to benefit from

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1. p. 29.

their knowledge and good sense. A man who thus conceals his good sense is a fool, for what use will it be to him after he is dead? He will have no reward if he has not served God:

> N'est de tut povre, ki est sage,
> Mes les uns sont de tel corage,
> Ne vodrient pur nule rien,
> Ke l'en s[e]ust par aus nul bien:
> Ki si covertement se tient,
> M'est avis, ke [il] fous devient,
> Kar sun grant sens qe lui vaudra,
> Kant de cest siecle (de)partira?
> Ja de cel jor n'ert mes retret,
> Si pur deu n'ad aucun bien fet.
>
> (Ip. 9-18)

We find the same idea in the prologue to Protheselaus;

> Cil qui raison et ben entent
> Ne deit reposer longement,
> Ainz jorz et noiz et [a] tu[z] tens
> Ses ovres mustrer et son sens,
> Kar par repos ne par peresce
> Ne vendra ja hom a haltesce,
> Si redit hum qu'[a] home mu
> N'ert ja bon guer[e] dun rendue.
>
> (Pr. 3-10)

Laziness, he declares, will get you nowhere; a dumb man receives no reward. This leads Hue to a denunciation of modern times and the envy, greed and unscrupulousness that is rife in the monasteries.

As C. H. Carter points out,[1] Hue most probably adapted in his prologue to the first romance, and also in the second, ideas also found in the prologues to Thèbes and Troie. In Thèbes we

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1. "Ipomedon, an illustration of romanic origin," Haverford Essays. Studies in Modern Literature, Haverford, 1909, pp. 235-70.

read:

> Qui sages est nel deit celer,
> Ainz por ço deit son sen monstrer,
> Hue, quant serra del siécle alez,
> En seit pués toz jorz remembrez.

(Th. 1-4)

If the great ancients had kept silent, no-one would speak of them today; this poet too will therefore let his knowledge be made public:

> Se danz Homers et danz Platon
> E Vergiles et Ciceron
> La sapience celissant,
> Ja ne fust d'eus parlé avant,
> Por ço ne vueil mon sen taisir,
> Ma sapience retenir.
> Ainz me delét a aconter
> Chose digne de remembrer.

(Th. 5-12)

Benoît de Ste-Maure's words are very similar; he too is following the example of the ancient writers, and he, like Hue, thinks of the advantage that his story will bring to others:

> Salomon nos enseigne et dit,
> E sil list om en son escrit,
> Que nus ne deit son sen celer,
> Ainz le deit on si demostrer
> Que l'om i ait pro e honor,
> Qu'ensi firent li ancessor.

(Tr. 1-6)

It is amusing to see Hue somewhat pompously introducing light and entertaining fiction as profitable to his readers, in almost the same words as his predecessors used in presenting the noble stories of Thebes and Troy, which indeed have certain lessons to teach. Hue is following a conventional pattern;

and thus, in the very first lines of both his romances we see the clear influence of the romans antiques.

So much for Hue's literary intentions. Let us now see what he has to say of his sources.

After speaking of his intention to benefit his readers in Ipomedon, he turns to his so-called Latin story, professing to be surprised that no learned clerics have taken it up and written it out for posterity:

> Moult me mervail de ces clers sages,
> Ky entendent plusurs langages,
> K'il out lesse ceste estorie,
> Ke mis ne [l']ont en memorie.
>
> (Ip. 21-4)

Somewhat condescendingly, Hue goes on to say that indeed, he who wrote the tale ("estorie") in Latin did it well, but there are few people who understand Latin. If it is not translated, hardly anyone will understand it:

> Ne di pas, q'il bien ne d[e]it
> Cil, qi en Latin l'ad descrit,
> Mes plus i ad leis ke lettrez:
> Si li Latin n'est translatez,
> Gaires n'i erent entendanz.
>
> (Ip. 25-9)

Therefore, Hue will translate it into "romanz" - the vulgar tongue, as briefly as he can, so that both clerics and unlettered will understand:

> Por ceo voil [jeo] dire en romanz
> A plus brev(e)ment, qe jeo saurai,
> Si entendrunt [e] clerc e lai. (Ip. 30-2)

What is this "Latin original"? Hue assures us it is a "grant ovre" (Ip, 43), and apologises for imperfections in his translation:

> Ky de Latin velt Romanz fere,
> Ne lui deit l'em a mal retrere,
> S'il ne poet tuz des oelz garder,
> De tut en tut le tens former.
>
> (Ip. 35-8)

At the end of Ipomedon he refers to it again; this time he makes even bolder claims. From his "estorie" was drawn the tale of Thebes:

> De ceste estorie, k'ai ci faite,
> Est cele de Tebes estraite.
>
> (Ip. 10539-40)

Ipomedon, he says, was at Thebes; if you want to know more about what happened to him there, look elsewhere. I am ending my story here, find another writer who will tell you what happened next:

> A Thebes fut Ipomedon,
> Aillurs querrez, si vus est bon,
> Cument ilokes li avint;
> Ne vus dirrai pas, k'il devent,
> Kar tant cum il unc[ke] vesqui,
> Fut il pruz e fier e hardi;
> E ki plus en vait dmmandant,
> Querge autre, ki li die avant.
>
> (Ip. 10541-8)

The tale of Thebes to which Hue refers, cannot, as far as we know, be other than the Old French version of Statius' Thebaid, the Roman de Thèbes. The "autre" he mentions in line 10548 must therefore be the author of the roman antique. In Thèbes

Ipomedon, or Hippomedon, is one of the seven against Thebes; he is one of the main characters and a certain amount of the story is devoted to his exploits at the head of his army. He is one of Polynices' leading supporters. The poet gives an account of his death by drowning. However, we know nothing at all of Hippomedon as a person, and it is clear, as we shall point out in our discussion of Hue's use of names, that the Theban general and Hue's hero have nothing in common but their names and a reputation for courage, which is completely commonplace and conventional.

According to Hue, then, the original of Ipomedon was a Latin tale which preceded the Roman de Thèbes or its original. Has Hue's claim any value or truth? His vaunted Latin story has never been found. He never mentions any Latin author by name. In an age which idolised authorities, this seems strange. The author of Thèbes is careful to present his credentials, so to speak, by referring to Homer, Plato, Virgil and Cicero[1]; he associates himself with them, much as Hue insists on having translated his story from Latin. The impressive list of well-known and respected names is comparable with Hue's somewhat arrogant and confident epilogue connecting Ipomedon with Thèbes. Benoît mentions his predecessors: Homer, Sallust, Dares, Cornelius; they wrote stories of Troy, just as he himself

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1. Th. 5, 6.

intends to do, translating from the Latin of Dares and Dictys into "romanz" for the benefit of the unlettered. Moreover, he uses words which Hue must have read, noted and imitated:

> E por ço me vueil travaillier
> En une estoire comencier,
> Que de latin, ou jo la truis,
> Se j'ai le sen e se jo puis,
> La voudrai si en romanz metre
> Que cil qui n'entendent la letre
> Se puissent deduire el romanz.
>
> (Tr. 33-39)

Mediaeval authors, especially those of the twelfth century, when there was a great classical revival, had a mania for quoting and associating themselves with the ancient Latin writers. In this way their own works gained a certain prestige and acceptability in the eyes of their readers. Benoît's claim to have read his story in Latin is perfectly sound, but there seem to be good reasons for thinking that Hue's is not, and that his "Latin original" never existed.

In the first place, Hue never tells us what it was; he never mentions either the author or the title. It seems unthinkable that he should have missed the opportunity of displaying his acquaintance with an ancient writer. His vagueness is in itself enough to cast doubt on his veracity: vagueness on the very point on which we should expect precision.

In the second place, we have good reason for believing that Hue's knowledge of Latin was slight. He clearly owes a great deal to the French versions of classical works - Thèbes,

Eneas and Troie; but there is little or no evidence that he had read their Latin sources.

In Protheselaus, too, Hue claims to have translated his story from a Latin book lent to him by his patron, Gilbert of Monmouth:

> Cest lyvre me comaunda feire
> E de latyn [fist] translaber
> D'un livre q[u]'il me fist moustrer,
> Dount sis chastels est mult manauntz
> E de latyn e de romaunz.
>
> (Pr. 12707-11)

From what Hue says, we gather that Gilbert probably had a fairly large library, and it is reasonable to suppose that it was there that Hue was able to have access to Old French works. Here again, however, he does not specify what was his Latin source, and we cannot help considering this claim as mendacious as the one he makes in Ipomedon. Admittedly the theme of Protheselaus vaguely recalls Thèbes, but there is nor reason for believing that either the tale of Thebes it recalls, or the tale of Thebes that Ipomedon purports to precede, is any other than the Old French romance.

Moreover, the nature of Protheselaus seems to exclude the possibility of its having been translated directly from any original, Latin or otherwise. Its sources are even more composite than those of Ipomedon. Even so, in Protheselaus as well as in Ipomedon, Hue refers to the "estoire", saying that

he will tell the truth, provided the "estoire" does not lie:

> Seingnurs, vostre entente metez
> A l'est[oi]re [et si l'] escoltez!
> Et jo vus dirrai tut brevment
> Le veir, si l'estoire ne ment.

(Pr. 7326-9)

This passage is slightly reminiscent of Béroul's' allusions to the "estoire" in Tristan[1]. In Béroul's case, however, we may be sure that the original story did in fact exist, and that it most probably was his source.

Chrétien de Troyes, in Cligès, claims to be composing his romance from a story he found in a book from the library of St. Peter at Beauvais. His words are very similar to those in Ipomedon and Protheselaus, and may have influenced Hue:

> Ceste estoire trovons escrite,
> Que conter vos vuel et retreire,
> A un des livres de l'aumeire
> Mon seignor saint Pere a Biauvez.
> De la fu li contes estrez,
> Dont cest romanz fist Crestiiens.

(Cl. 18-23)

In Perceval Chrétien states that he was given a book by Philip of Flanders, and pays a conventional tribute to him, praising his virtues as Hue praises Gilbert's.

> Ce est li contes del Graal
> Dont li cuens li bailla le livre.

(Perc. 66-67)

In the prologue to her Lais, Marie de France does the same as

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1. Romance of Tristran by Béroul, ed, A. Ewert, 2nd. ed. Oxford 1953, ll. 1267, 1789.

her predecessors, the authors of the romans antiques, as Chrétien and as Hue. She declares that an intelligent person should not keep silent, but should let his knowledge be revealed for posterity's sake. She too quotes a Latin author - Priscian, and says she intends to translate:

> Pur ceo començai a penser
> De aukune boné estoire faire
> E de latin en romaunz traire.
>
> (Prol. 28-30)[1]

In fact, it is a very common convention for twelfth century authors to refer to their sources; originality was not the almost essential literary quality that it is today. Borrowings and imitations were not plagiarism but a sign of learning and wide reading.

There is therefore ample precedent for Hue when he states his intention of translating or claims to have translated. But h is predecessors knew Latin and their claims are valid. We can safely dismiss Hue's claim to be translating straight from a Latin work. As it happens, there is also a precedent for this type of false claim. Geoffrey of Monmouth, composing his Historia Regum Britanniæ in about 1155, writes in Latin and claims he is translating from a very ancient book in the British tongue. He too expresses surprise that neither Gildas nor Bede mention either the kings living in Britain before the Incarnation,

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1. Marie de France. Lais. ed. A. Ewert. Blackwell's French Texts. Oxford 1947.

or King Arthur. This "britannici sermonis librum vetustissimum"[1], he says, was given to him by Walter, Archdeacon of Oxford. This claim has for many years been considered false; this opinion may be somewhat arbitrary, for Geoffrey may have used certain Welsh manuscripts, but he probably did not draw on one single book.

Moreover, Thomas in his Roman de Tristan,[2] cites as an authority a certain Breri, probably a Welshman. We are not concerned here with the identity of this poet, which has been the subject of some considerable controversy. However, he is said to have a greater knowledge than anyone else of the deeds of the kings of Brittany. Others who have told the Tristan story, says Thomas, have not followed Breri:

> Nel dïent pas sulun Breri,
> Ky solt les gestes e les cuntes
> De tuz les rëis, de tuz les cuntes
> Ki orent este en Bretaigne.
>
> (Tr. de Th. 2120-23)

Does this mean that Thomas knew a Tristan romance composed by a Welshman called Breri? Certainly it does not; G. Paris has clearly defined the meaning of this passage in an article:[3] "Il semble que Thomas s'adresse a des gens qui appréciaient Breri et pour qui son nom devait être une bonne garantie de l'authenticité d'un récit sur les anciennes traditions bretonnes ..... Thomas prétendait lui devoir son récit, le seul authentique, sur Tristan .....L'emploi du passé ....montre que Breri

1. See The Historia Regum Britanniae of Geoffrey of Monmouth, A. Griscom, New York 1929, p. 219.
2. ed. J. Bédier, 2 vols., S.A.T.F. Paris 1905.
3. "Breri", Romania VIII, 1879, p. 426.

était mort. Thomas a donc beau jeu de lui attribuer l'inspiration de son oeuvre, et rien ne prouve qu'il dit la vérité." In Thomas's case, the authority existed, but there is nooproof that the claim to have followed him is valid. In fact, the false claim as well as the genuine one seems to have been a literary convention.

Can we, on the other hand, find evidence that Hue made any use whatever of Latin writers?

It is suggested by Ward[1] that Hue may have used the works of Hyginus. This is a complicated question, since there were three Latin authors of this name. The first was Caius Julius Hyginus, a learned and cultivated Spaniard living in the reign of Augustus; the second was known as Hyginus Gromaticus, and wrote a treatise De munitionibus castrorum; the third wrote a handbook of mythology, known as the Fabulae, and a work on astronomy, generally entitled Poetica Astronomica. The first and third seem to have been often confused; but it is established by H. J. Rose[2] that the author of the "fables" was in fact the third Hyginus. Rose says he was "semidoctus atque adeo indoctus;" he lived in the Antonine era, and his works were probably in their readers' hands before A.D. 207. It is this Hyginus whose works Hue may have known.

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1. op. cit.
2. Edition of Hygini Fabulae, Lyons 1938.

The Fabulae begins with a genealogy of the gods. Then follow the so-called fables; these include lists of warriors present at the Trojan and Theban wars, stories taken from the different cycles of legend, all intended as a recital of the mythological subject-matter required for understanding the poets.

It is known that the curricula of the mediaeval schools contained many Latin authors now considered to be of little value, and in Teuffel and Schwabe's History of Roman Literature[1], we are told that the Fabulae were used in the schools. P.Renucci,[2] moreover, states that the seven arts studied in the schools were each considered to be presided over by one of the ancient writers. The art of Astromony was presided over by Hyginus. However, we gather from E. R. Curtius[3] that the works of Hyginus were not usually read: John of Salisbury had read them besides the usual writers. The name of Hyginus is not included in a list of curriculum authors dating from the end of the twelfth century, ascribed to Alexander Neckam, and published by C. H. Haskins[4]. These two facts would seem to indicate that Hyginus was not a regular curricular author.

Yet Renucci[5] attests the popularity of the works of antiquity: "Les récits des conteurs et des poètes anciens, reçus enfin pour ce qu'ils sont, alimentent une énorme production romanesque en langue vulgaire: l'Antiquité sort des écoles et

1. Vol. I, by G. C. W. Warr. London 1891, p. 544.
2. L'aventure de l'humanisme européen, Paris 1953, p. 56.
3. European Literature and the Latin Middle Ages. London 1953, p. 51.
4. Harvard Studies in Classical Philology. XX. 1909, pp. 75 ff.
5. op. cit. p. 69.

devient, strictement parlant, populaire. La multiplication des légendes en atteste la vogue." Antiquity was attractive not only be reasonnof its philosophers, its moralists, its heroes, but also by "la charme de ses légendes et de ses mythes" [1]. And the most popular and influential of the ancient writers was Ovid, who supplied the twelfth century with subjects, characters, models for verse narratives, lessons in elegance and glimpses of the psychology of sentiment.

Hyginus' Fabulae, as a handbook of mythology, a work of reference, easy to consult and to read, could have been invaluable to romancers, and especially to those who, like Hue de Rotelande, had a very scanty knowledge of Latin and had perhaps never attended a school. Hyginus' lists of names could supplement the collections of names they would obtain from the romans antiques.

What reasons have we for believing that Hue may have made use of the Fabulae? One is that he gives to certain of his characters names which are found in the Fabulae, and nowhere else; for instance, Jasius, Ismeon, and others. We discuss this in our chapter on Hue's use of names. Furthermore, he appears to have learnt from Hyginus of a family relationship between Ipomedon and Capaneus, Hyginus tells, in Fabula LXX, of two Argive heroes, Hippomedon and Capaneus, who are cousins, sons of two sisters of King Adrastus of Argos. In the Roman de

Thebes they are friends of Adrastus and fellow-generals; but in Ipomedon they are uterine brothers, and Capaneus is Meleager's ~~Adrastus'~~ nephew. Hue has misunderstood his source, and he does not mention Hyginus. It is possible then, that he consulted the Fabulae without knowing who wrote them, and drew from them a little information and a handful of proper names, relying on an almost non-existent acquaintance with Latin.

CHAPTER 4.

HUE DE ROTELANDE AND THE "ROMANS ANTIQUES".

I. SUBJECT MATTER.

We have established the dates between which Ipomedon and Protheselaus were composed - 1174 and 1190-91. The dates of the romans antiques have been the subject of much discussion for many years. Most scholars have adopted as a working hypothesis the following chronology: Thèbes[1], about 1150, Eneas[2], about 1155, and Troie[3], about 1160. Although these dates are only approximate and have been disputed, it is certain that the romances were already known and making their influence felt some time before Hue began to write. Moreover, it appears that they were especially popular in England. G. Paris, in a discussion of Golther's Zur Tristansage[4], says: "Je ne vois dans l'oeuvre du poète anglo-normand (Thomas) aucune trace d'imitation du trouveur champenois (Chrétien); si Thomas a eu des modèles pour son style, ce qui est fort probable, c'est bien plutôt les auteurs des divers romans imités de l'antiquité Troie, Eneas, Thèbes, dont nous connaissons la popularité en Angleterre." Hue must have had ample opportunity for reading the romans

1. Le Roman de Thèbes. ed. L. Constans. 2 vols. Paris 1890. S.A.T.F.
2. Eneas. ed. J.J. Salverda de Grave. Texte critique. Halle 1891 Bibl. Norm. IV. and Eneas. ed. S. de Grave. Paris 1925 & '29 2 vols. (C. F. M. A.) from which we quote.
3. See next page.
4. Romania 18, 1889, p. 324.

antiques, especially if, as he infers, his patron had a large library.

Hue obviously admired the romans antiques, though he does not indulge in wholesale borrowings from them. We notice their influence on his proper names and descriptions, and to a certain extent, on his treatment of love. We discuss these aspects elsewhere. Here we shall try to assess the debt Hue owes to the romans antiques as far as subject-matter is concerned.

Hue does not imitate slavishly, although undoubtedly certain themes of the romans antiques do appear in his work. The story of Thèbes probably suggested to him the subject of Protheselaus, but his version is a very pale reflection. In both we have the struggle between two brothers for an inheritance. In the roman antique each is aided by leading citizens. During the course of the poem the younger brother, Polymices, is often shown in a better light than Eteocles, the elder; but in the final battle each dies at the other's hand and both are condemned by the poet. In Protheselaus the younger brother is the undisputed hero. He is in the right, and it is obvious from the beginning that he will overcome Daunus, the elder brother. Protheselaus is episodic in character, and the basic theme is not so noticeable. What we chiefly notice, however, is the difference in tone between the two romances. Thèbes is a story of bitter and unrelenting hatred; the atmosphere is one of

3. From preceding page. Le Roman de Troie ed. L. Constans. 6 vols. Paris. 1904 - 1908. S. A. T. F.

tragedy, fatality and failure. Protheselaus has a happy ending; its hero undergoes difficulties and adversity but the emphasis is on the triumph of good over evil, on friendship, love and success.

However, the theme of hostile brothers seems to have caught Hue's fancy. Apart from making it the main subject-matter of Protheselaus, he uses it three times in Ipomedon, although in minor incidents. The first is the struggle between Drias and his brother Candor on the third day of the tournament held for the hand of La Fière. Neither recognises the other, and they fight until Drias kills Candor. The second is the hostility between Atreus, the king of France, and his younger brother Daires over their inheritance. Ipomedon takes Atreus' part, and Daires is compelled to make peace and renounce his claim. The third episode consists of two struggles between Ipomedon and Capaneus who, unknown to them both, are sons of the same mother. They fight at the tournament, in which Ipomedon, though knowing his opponents, remains unrecognised by them, and defeats his brother. At the end of the poem Capaneus attacks Ipomedon, whom again he does not recognise. They fight for some time, until Capaneus recognises his opponent from a ring he is wearing.

It seems certain that the Theban tale suggested this theme to Hue. He has adapted it and used it as best suits him.

From Troie Hue borrows no subject-matter. Again we see a difference in tone: the roman antique tells of a long and bitter war between two hostile nations, the deaths of heroes, the grief of their families and friends, with an unavoidably tragic outcome. No one person is singled out as the hero of the whole romance. Both Thèbes and Troie are the stories of nations. In the struggle between Polynices and Eteocles the fate of a people is at stake; when Hector fights Achilles, it is also Troy fighting Greece. Ipomedon is the story of an individual. The hero is the central figure and every event in the poem is connected with him - with his love for La Fière and his efforts to win renown. Every other character is subordinate to him. Protheselaus is concerned with the hero's own efforts to improve his position by regaining his stolen inheritance, and, in a lesser fashion, with his love for Medea.

Eneas is indeed the story of one man's achievements and of his relations with other characters, Dido and Lavine in particular. He is a single hero, a man of nobility and virtue, with a single aim in view. But he is the representative of a nation; his aim is to re-establish the heritage of Troy and found a new race upon it. He is constantly being reminded by the gods of his duty, and being torn from pleasanter occupations in order to return to his calling. Every other event must lead

to the accomplishment of his aim, and every other character must be subordinated to him. Ipomedon too is a central, dominant figure; his aims, however, are purely selfish. Eneas is aman, with responsibilities which are his raison d'être; Ipomedon, in order to win fame as a soldier and redeem his poor reputation in the eyes of La Fière, shelves his responsibilities as his father's heir and successor. Even the love-interest in Eneas, which undoubtedly has influenced Hue to a considerable degree, is intended to lead to the complete fulfilment of the hero's mission. The love element in Ipomedon is the theme of the story. Protheselaus has a mission in life, it is true, but his is also concerned wholly with himself. Hue's romances, and Ipomedon in particular, are light-hearted, one might almost say frivolous, love and adventure stories, with occasional touches of pathos designed only for purposes of entertainment. The Eneas is the translation and adaptation of an epic. It is not meant merely to entertain its readers, but to instruct them of past and present glories.

As far as subject-matter is concerned, then, Hue borrows little from the romans antiques except the idea of the hostile brothers, immortalised in Thèbes, and used as an "extra" in Ipomedon. The subject of the individual, as we shall see, has a stronger flavour of Arthurian romance than of Eneas. However, in onomastic details, in descriptions of people and things, and

from various obvidus resemblances, we can discern the clear influence of the romans antiques upon Ipomedon and Protheselaus.

CHAPTER 5.

THE ROMANS ANTIQUES.

II. HUE'S USE OF NAMES.

1. Ipomedon.
2. Protheselaus.

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1. The most striking evidence of Hue's borrowings from the romans antiques lies in his use of proper names. This is particularly noticeable in his first romance, Ipomedon. Otto (1) states that, of the forty-three proper names in Ipomedon, thirty-three are taken from the ancients, four from the Bible, and the remaining six are drawn from other sources or are names of contemporaries. Twenty of the thirty-three, Otto says, are to be found in Thebes. His statistics are not entirely correct. Hue also borrowed proper names from Eneas and Troie, though to a lesser extent than from Thebes. We have mentioned his possible acquaintance with the Fabulae of Hyginus, a hypothesis which is based almost wholly on Hue's use of names found only there.

Twenty-five proper names in Ipomedon are to be found in the Romans antiques. The overwhelming majority of these - nineteen - are from Thebes. His borrowing is mostly

(1) G. Otto. Der Einfluss des Roman de Thèbes auf die altfranzösische Literatur. Diss. Göttingen 1910.

indiscriminate; he does not seem to have any preferences for one side or the other - Thebans and their enemies alike have given their names to his characters. However, Hue's main characters bear the names of leading characters in the Roman de Thèbes. The hero, Ipomedon, takes his name from one of the Seven against Thebes, a relative of Adrastus, the Argive king, who is Polynices' chief supporter in his struggle with his brother Eteocles. The Greek Ipomedon is a great leader and soldier; some of his exploits and his death by drowning are described in the Roman de Thèbes, where he is a leading character.

Another important character from the Roman de Thèbes is Capaneus, " de l'orine as Geanz", who is also a supporter of Adrastus and one of the seven chiefs. He too plays a leading part in the war against Thebes. Hue makes him Ipomedon's friend and companion, and later we read that he and the hero are brothers. As we have already pointed out, this relationship may have been suggested to Hue by a rather careless reading of one of Hyginus' Fabulae, which gives a list of Adrastus' supporters, among whom are Capaneus and Ipomedon, sons of the king's sisters. The two seem to be equal in courage and prowess in Thèbes, and there appears to be no reason why Hue should have chosen Ipomedon as his hero rather than Capaneus.

Meleager, who in Ipomedon is the king of Sicily, the heroine's uncle and Capaneus' uncle, plays a part somewhat

similar to that played by Adrastus in Thèbes. It is to his court that the suiters of La Fière come in order to fight for her hand in the three days' tournament. He provides a home for Ipomedon during two of his exploits, and seems to act as a link between the various characters and events in the story. His name, too is drawn from Thèbes, although in that romance he is of little importance. He is a Greek chief " d'Amphigenie,/ Nobles dus de grant seignorie." (Th.8739-40). This is all we know of him, but Hue makes him an important character.

The name of Ipomedon's " mestre " or tutor, Tholomeu, is also found in Thèbes, as the name of a Greek, a secondary character. Yet in Hue's story he plays a fairly important part: he accompanies the hero everywhere and advises and aids him in his difficulties.

The only main female character whose name Hue borrows from Thèbes is Ismène. In the roman antique she is a daughter of Oedipus and a sister of the hostile brothers, Eteocles and Polynices. In Ipomedon she is a prominent personage, being the heroine's confidante. She advises La Fière and consoles her in her seemingly hopeless love for Ipomedon, helps her to overcome her difficulties and acts as messenger for her. Towards the end of the poem, Ismène herself falls in love with the hero, and thus provides an interesting episode in the story. Her role in Thèbes has little bearing on the story,

though she is the fiancée of Aton, a supporter of Eteocles, and has, like Hue's Ismène, some importance in a love episode.

Hue's main characters then, whose names are drawn from Thèbes, were not all originally of a similar importance in the roman antique. We find the same lack of systematic choice in the names borrowed for his secondary characters.

All the secondary characters whose names are borrowed from Thèbes are either rivals or enemies of Hue's hero, with the exception of Egeon, Ipomedon's "curleus" or messenger. In Thèbes the characters who bear the names are both Thebans and enemies of Thebes - Hue does not favour one race more than another when he chooses names; indeed, his choice sometimes seems absurd to modern readers, as again in the case of Egeon, who in Thèbes is mentioned as a giant with a hundred arms.

Hue's secondary characters can to some extent be classified; towards the beginning of Ipomedon we read of the plight of La Fière, whose barons are urging her to marry. These barons are represented by three spokesmen, Amfion, Drias and Eurimedon, although the latter is barely mentioned. In Thèbes, Amfion and Drias are both Theban warriors; Eurimedon is also a Theban, and one of the judges of Daires le Roux. The fact that all three are Thebans seems to be the only feature they have in common in the roman antique, yet Hue, with characteristic nonchalance, groups them together in his own way.

The Roman de Thèbes provides Hue with names for many of

those who arrive to fight for the hand of La Fière in the three days' tournament. In the roman antique many of them are prominent characters, great leaders of Theban or other armies. They appear to retain little, if any, of their original importance. Antenor, a Greek leader, Minos, the well-known king of Crete, Dáires, who is the hero of an interesting episode in Thèbes, Dirceus, a friend of Parthenope who was one of the seven great chiefs, Monesteus and Nestor, both great Greek soldiers, all these appear in Ipomedon merely as rivals whom the hero can overcome, and against whom he can prove his courage and win renown. They are important only in relation to the hero.

The only secondary characters in Ipomedon who retain any of the importance they possessed in Thèbes are Adrastus and his devin, Amphioraus. As we have seen, it is Meleager in Ipomedon who plays the part allotted to Adrastus, the king of Argus, in the roman antique. Adrastus appears in Ipomedon as the duke of Athens; he hears of the tournament and sets out for Sicily with his barons. He fights Ipomedon on the third day, and such is his admiration for the young man's military abilities that he offers to take him back to Greece and give him land and castles. The hero refuses, but allows Adrastus to continue fighting, provided he takes off his red armour, which would confuse him with the hero of the previous day's fighting, Ipomedon himself in red armour.

Like the king of Argos, the duke of Athens is accompanied

by Amphiaraus, who is skilled in astrology. The devinof the Roman de Thèbes is also a great chief, one of the seven against Thebes, and an archbishop. Hue's Amphioraus is merely a fortune-teller whose prophecies are not entirely accurate and not very useful to his master. However, it is striking that these two characters should have passed with so little loss of their original importance from Thèbes to Ipomedon, especially when we consider Hue's almost unscrupulous and careless wholesale borrowing of names for his other secondary characters. In the Roman de Thèbes Amphioraus;

> Del ciel saveit tot le secrei.
>
> (Th. 2028)

In Ipomedon we are told:

> Un devin out cist dux od sei,
> Ki mout saveit de sun segrei;
>
> (Ip. 5567)

and

> Amfiorax par ses esteilles
> Ad choisi ben apertement
> Le terme del turneement.
>
> (Ip. 5574-6)

These two characters also appear in Hyginus' Fabulae. Ward states that, as in the case of Ipomedon and Capaneus, when Hue introduces them into his romance, he is distorting a little knowledge probably obtained from Hyginus. Yet we find them in Thèbes, a work far more accessible to Hue, and one which we know he used. It seems unnecessary, therefore, to assume that he borrowed Adrastus and Amphioraus from any other work than Thèbes.

Almost half the total number of characters in Ipomedon, both main and secondary, owe their names to Thèbes. The hero and his best friend are, in the roman antique, great leaders and soldiers, two of the seven against Thebes. However, the rest of the proper names from Thèbes are borrowed with little reference to the part they play in the roman antique.

A curious feature of Hue's use of classical names is his way of giving them to the rulers of European countries. The scene of the story is set in Italy and Sicily, with occasional excursions into France. Ipomedon is prince of Apulia, Meleager is king of Sicily, and Capaneus is his nephew. The three barons of La Fière, the duchess of Calabria, Amfion, Drias and Eurimedon, are presumably also Calabrians. The suitors at the tournament, with the exception of the Athenians, Adrastus and Amphioraus, are rulers of familiar European countries. Antenor is a duke of Spain, Daires is king of Lorraine, Dirceus is count of Flanders, Minos is count of Brittany, Monesteus is a prince of Ireland and Nestur is duke of Normandy. Creon, who originally became king of Thebes after the deaths of Polynices and Eteocles, becomes in Hue's story a very minor villain, though of a slightly more exotic nationality, as his uncle, Leonins, is Indian.

Hue obviously had some admiration for the Roman de Thèbes, but he does not imitate it slavishly. He borrows its proper

names, which he then puts to his own uses, giving them to imaginary rulers of familiar countries. He brings them even nearer to his readers by giving them to characters with feudal rank. Feudalism is not absent from the romans antiques; the French romancers adapted the ranks and hierarchy of ancient Greece to a form familiar to their readers - we find, therefore, in Thèbes, the words chevalier, chevalerie, vavassor, vassal, vasselage, arcesvesque, vaslet, chamberlenc, chasé, chasement. Mediaeval romancers did not concern themselves with "local colour"; they may have been bad historians and worse archaeologists, but their portraits of people are universally true and living.

In giving his characters feudal rank, therefore, Hue was not creating a precedent, but following the example set by his predecessors. Young men with Greek names - Ipomedon, Jason - are knighted as though they were English or French, as,indeed, they are, in spite of their names.

Hue's use of proper names taken from Eneas and Troie is far less noticeable in Ipomedon than those borrowed from Thèbes.

Eneas provides him with one, or possibly two, proper names. Nisus, a young knight in Eneas' army, whose story and that of his friend Euryalus is well known to readers both of the Aeneid and of the Roman d'Eneas, becomes in Ipomedon another of La Fière's suitors at the tournament, and is domesticated, so to speak, as the king of Scotland.

The author of Eneas mentions a town in Italy, Sicane, whose name Hue may perhaps have given to a knight of Meleager's court - Sicanius, called "le desreie". This title is interesting and will be mentioned in our chapter on the romans bretons. The name, however, is obviously classical or pseudo-classical, whether Hue owes it to the Roman d'Eneas or not.

The Roman de Troie is the source of a few names in Ipomedon, among which are the names of three fairly important characters. Jason, the nephew of La Fière and great friend and helper of the hero, owes his name to the hero of the story of the Golden Fleece and the lover of Medea, the princess skilled in magic. This story is told by Benoît de Sainte-Maure at the beginning of Troie, but only the name of Jason is carried over into Hue's romance. The hero of this famous exploit of the Golden Fleece becomes a young Calabrian, a page at La Fière's court, who takes part in the usual occupations of a young nobleman of Hue's day. He hunts, plays games with the hero, and is later knighted, in accordance with custom in twelfth century French and English courts.

Thoas, the king of Tolias and a supporter of the Greeks in the Roman de Troie, is another example of the giving of feudal rank to characters with classical names. His name is given to Meleager's chamberlain, who describes the daily progress of the tournament to the queen and the rest of the Sicilian court.

Another Greek, Leontins, probably gives his name to Leonins, a hideous suitor of La Fière, who arrives from India with his three relatives, terrorises the Calabrian countryside, and is finally defeated by Ipomedon. He is the conventional villain, ugly and foul-mouthed, as found in twelfth century French literature from the chansons de geste to the romans courtois.

Leander, the lover of Hero, whose story is mentioned in Troie, gives his name to the brother of Leonins. He also is defeated by Ipomedon in his attempt to carry off Ismène. He is Duke of Thessaly, one of the very few of Hue's characters whose nationality is in agreement with his name.

Hue, then, borrowed more than half the proper names in Ipomedon from the romans antiques, and two-thirds of these names are found in Thèbes. For the most part, however, little more than the names have been borrowed; the characters themselves are not taken over. Apart from the few examples we have noted, it is impossible to see any systematic choice in Hue's borrowing and use of names. He borrows Greek, Trojan and Theban names for his heroes and his villains indiscriminately, intending, no doubt, to give his work prestige and authority. His readers would recognise with pleasure the names familiar to them through the romans antiques.

Of the eighteen remaining proper names in Ipomedon which

are not found in the romans antiques, about six can either be found in Hyginus or are well-known classical names.

From Hyginus may come Jasius and Ismeon. Jasius appears in one of the Latin poet's lists of those present at the battles before Thebes; he is said to be the grandfather of the great leader Parthenope. In Ipomedon he accompanies Capaneus to the three days' tournament. Ismeon, whom Hue makes a proud and cruel king of Germany, also present at the tournament, may be a slight distortion of the name of Ismenus, a son of Niobe.

Among the other classical names Hue uses are the well-known Hermogenes, a Greek rhetorician, Perseus, the slayer of Medusa, and Atreus, the father of Agamemnon and Menelaus. As usual, Hue gives these names to Europeans and they have no connection with the original characters. Hermogenes, who is mentioned only a few times, is the hero's father, the king of Apulia. Hue briefly describes Perseus as "un compaignon Capaneus". Atreus plays a rather more important part: he is king of France, and is helped by Ipomedon in his struggle over an inheritance against his brother Daires, king of Lorraine. He also appears as a rival of Ipomedon at the tournament. None of his ancient importance as the founder of a great family is retained; only his name is there.

The name of Candor, the brother of Drias, who kills him at the tournament, is not found in the romans antiques or in Hyginus. It is probably a common Greek of Latin name, and appears to have little significance. Duteus, which is

included in Kölbing's list of proper names in the edition of Ipomedon, is probably a distortion or misreading of Lurceus, as both persons are called the count of Flanders.

Caeminus, the name of Meleager's seneschal, may originate in the name Caeneus, found in Hyginus. This is merely surmise, as Caeneus, one of the Argonauts, obviously has no connection with a Sicilian with the feudal rank of seneschal, especially as the names are not identical. The origin of this interesting character may have some connection with the romans bretons, and will be discussed in the section dealing with them.

The remaining ten names in Ipomedon are almost all Biblical or those of contemporaries, and are found in allusions. Adam, David, Solomon and Samson are referred to as illustrations of how great and strong men can be tricked and overcome by women - that is, by love. Lucifer is mentioned to illustrate the destructive force of pride. These allusions are entirely conventional and are frequently found in other twelfth century romances.

Hue makes several references to contemporaries in Ipomedon, as we have already seen. He mentions his own name three times in his prologue and in his epilogue, as Benoît de Sainte-Maure does in Troie, and as Chrétien de Troyes and Marie de France do. Hue refers also to the Welsh cleric and poet Walter Map, to Hugh de Hongrie, both of whom were probably acquaintances or friends, and to a Welsh king, Ris, who has been identified with the powerful Welsh leader Rhys ap Gruffydd.

One name remains whose origin cannot easily be identified. This is Malgis, the name of a cousin and accomplice of Leonins. Klückow[1] suggests that Hue obtained it from Renaut de Beaujeu's Bel Inconnu. This is questionable, as the Bel Inconnu may have been composed after Ipomedon and Protheselaus. It is possible, therefore, that Ipomedon gave the name to the Bel Inconnu. Perhaps Malgis is a corruption of Malduit, the name of one of the judges of Daires in Thèbes. Considering the large number of names Hue has already borrowed from Thèbes, we consider this the most valid explanation.

Ipomedon would almost certainly be well received by readers who could recognise names of characters; its first entry into the literary world would be propitious. Moreover, this method of giving names, confused and unsystematic though it may be, would relieve Hue of the necessity of inventing names. There was an inexhaustible store of classical names upon which he could draw; it seems to have been unimportant to him that his characters should have any connection with or resemblance to the persons who originally bore their names. Hue is not a truly slavish imitator, although in some ways this mechanical borrowing is slavish. He borrows and adapts to the extent that his proper names are for the most part names alone, attached to characters completely unrelated to the original owners of the names.

Although Hue, in Ipomedon, disregards the associations attached to classical names, he retains almost all of them in

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(1) op. cit. p. 26. (ed. Pr.)

their original forms as they are found in the romans antiques. He does not rely on his inventive powers as far as proper names are concerned.

In contrast with Ipomedon, however, Hue in his second romance invents and modifies names freely. It is an interesting fact that in Protheselaus he treats a theme similar to that of Thèbes; yet he draws less upon that particular roman antique as an onomastic source than he had done when writing Ipomedon. The other romans antiques, Eneas and Troie, he uses more frequently in Protheselaus, which also contains many general classical names and others whose sources can only be surmised.

2. Klückow's index of names in his edition of Protheselaus contains sixty proper names, seventeen more than we find in Ipomedon. Hue, however, intended his second romance to be a sequel to his first, and in it he tells the story of Ipomedon's younger son, Protheselaus, and of his struggle to regain the inheritance stolen from him by his elder brother Daunus. It is natural, therefore, that we should find in Protheselaus references to characters of the first romance.

These account for nine of the proper names in Protheselaus. They are: Amfion, Egeon, Eurimedon, Ipomedon, Ismène, Meleager, Minos, Jason and Tholomeu. Their connection with Thèbes and Troie, from which Hue borrowed them, has been

discussed in our preceding section. Of these Amfion, Ipomedon, Meleager and Tholomeu play no part in the story; they are mentioned in passing by the author and by other characters. Amfion is the cousin of Pentalis, the hero's chief enemy; Ipomedon is referred to from time to time (Pr. 31, 46, 74, 1549, 1654, etc.), and his son's prowess is compared with his own (Pr. 63-69); Meleager, the king of Sicily, is referred to as the late husband of Medea, who is in love with Protheselaus(Pr. 168, 483); Tholomeu, Ipomedon's former mestre, has married Ismène and is said to have died (Pr. 5071). The remaining four characters have some slight importance in the story; Ismène, Jason and Egeon retain their former rôles as friends and helpers of the hero, while Eurimedon and Minos are given as names to new characters of very secondary importance. Eurimedon, a baron of La Fière in Ipomedon, becomes a relative of the Pucelle de l'Isle and is defeated in battle by Protheselaus; Minos, count of Brittany in the first romance, is a count attached to the Pucelle de l'Isle in the second.

Of these nine proper names taken from Ipomedon all but one are in the Roman de Thèbes. Protheselaus contains eight additional proper names borrowed from Thèbes; apart from Ismène, who plays a fairly prominent part in one episode, as a supporter of the hero, only one of these persons can be considered as of importance in the story. This is Jonas,

Medea's servant, who acts as a messenger and undertakes frequent journeys among the widely separated groups of the hero's well-wishers. In Thèbes Jonas is a king, a Theban and one of the judges of Daires.

The presence of some of the secondary characters whose names are borrowed from Thèbes seems only to be justified by their ability to provide foils for the hero's prowess, or that of his friends. Laertès, a Greek chief in Thèbes, is a cousin of the Pucelle de l'Isle, and his defeat in battle by Melander, Protheselaus' friend, is discussed by the onlookers and passed on to others interested in the battle. Hercules, who is mentioned in Thèbes, is a young Greek knight in Protheselaus. He is surpassed by the hero in a stone-throwing competition, and then defeated by him in single combat. This is his only appearance in the story, and his only importance seems to lie in the contrast between his strength and the superior strength of Protheselaus. The name of Theseus, the king of Athens in Thèbes and a famous character in Greek literature, is given by Hue to the king of Denmark; he is defeated by Protheselaus and thereupon joins the hero's supporters.

Other secondary characters whose names come from Thèbes are Antigone, Athamas, Antoine and Alexis. Antigone in the roman antique is the sister of Eteocles, Polynices and Ismène, and the daughter of the Theban king, Oedipus. In Protheselaus Hue gives her name to Medea's lady-in-waiting. It is interesting to note that Ismène, La Fière's attendant in Ipomedon, is a

character of some importance and interest; whereas Antigone, although she advises and comforts her mistress on one occasion, contributes very little to the story. In Thèbes the sisters are of equal interest and importance. Antoine, a Theban in the roman antique, is a friend of Dardanus, the lord of Otrente, in Protheselaus. He provides a short episode in the story: he is captured by Daunus and his army, and is released on condition that he and his masters leave the country. Alexis is the count of Arcadia and a supporter of Polynices in Thèbes. In Protheselaus he is the brother of Pentalis and uncle of Melander. He is killed in single combat by the hero. Athamas is mentioned in some of the manuscripts of Thèbes as the husband of Ino.(1) Hue makes him a vassal of Orias in Protheselaus.

There is an allusion in Protheselaus to the "temple Phebi"; the name of Phoebus occurs in Thèbes,(2) from which Hue may well have borrowed it.

In the same way as in Ipomedon, Hue has given to both main and secondary characters the names of Thebans and Greeks indiscriminately, without much reference to their importance in the Roman de Thèbes. He has also given these classical names to rulers of European countries as well as to occasional Greek characters in his romance. Hercules, indeed, remains a Greek, but retains none of his divine attributes. Jonas comes from "Damas", presumably Damascus, but gives no

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(1) See Thèbes, ed. Constans. tom. II. Appendice II. l.9346.
(2) Ibid. l.9196.

indication of a nationality different from those of his companions. Theseus is king of Denmark, no longer of Athens, Laertes is lord of Saxony and Coluine (perhaps Cologne), and Antigone, a servant of the queen of Crète, is the daughter of the duke of Saxony. As was generally done by the writers of romans antiques, feudal rank is given to characters with classical names, no matter what may have been the position of the first owners of those names. Jonas, a Theban chief, is now the name of a servant and messenger; Hercules, one of the greatest of mythical Greek heroes, is an obscure Greek knight who is defeated in battle; Antigone, a princess, gives her name to a lady-in-waiting.

The onomastic contribution of Thèbes to Protheselaus is evidently far smaller than that made by it to Ipomedon. Apart from the names already used in the first romance, the second contains only about a third of the number of names Hue borrowed from Thèbes for Ipomedon.

Eneas and Troie also make small contributions to Protheselaus as far as proper names are concerned, though relatively greater than to Ipomedon.

Eneas has provided names for two main characters, Daunus and Dardanus. Daunus is mentioned only once in Eneas; he is the father of Turnus. Hue gives his name to the king of Apulia, the elder son of Ipomedon; he robs his brother of his inheritance and remains under the domination of one of his barons, Pentalis, until the end of the story, when the brothers

are reconciled and the hero, Protheselaus, regains his rights. Dardanus was honoured by the Trojans as the founder of their race; he went to Asia Minor from Italy, whither Eneas is ordered to return to found a new nation to carry on the great tradition of Troy. Hue gives this name to the lord of Otrente, who is one of Protheselaus' chief supporters, and who undergoes various unpleasant adventures.

The name of Turnus, already mentioned as the son of Daunus and the hero's rival for the hand of Lavine in Eneas, is given in Protheselaus to the father of Melander, another of the hero's friends. Hue's Turnus is mentioned only once and is presumably no longer living. Neptunus is mentioned in both Eneas and Protheselaus, but only once, in the conventional manner - "lo deu marage" (En. 3932) and "sire deu de mer" (Pr. 404).

The name of Sibille, the aunt of Melander in Protheselaus, comes from Sibilla in Eneas. It is interesting to note that the original, Virgil's Sibyl, a woman skilled in magic, astrology and other mysterious arts, who retains her powers in the roman antique, gives her name in Protheselaus to a woman skilled in medicine. She heals the hero of an apparently incurable wound. Although the attributes of Hue's Sibille and of the Sibille of the Eneas are not identical, the fact that they bear the same name and similar gifts indicates deliberate borrowing on Hue's part.

As in his borrowings from Thèbes, Hue gives the proper names of the Eneas to rulers of European countries, well-known to his readers. He makes no mention here of Trojan ancestry for his characters, although in Protheselaus the domains they govern or belong to are rather more exotic than those he mentions in Ipomedon. Local colour, however, is almost entirely lacking in the second as in the first romance. It is possible that the fact of the Eneas' setting being mainly in Italy may have influenced Hue in his choice of setting for his own romances. But whereas Eneas and those connected with him are the rulers or potential rulers of great lands and races, Hue's hero and his friends in Protheselaus are merely the heads of small states and provinces. Dardanus was the name of the founder of the Trojan race; Hue gives it to the "sire d'Otrente", a town in Italy. Daunus is the king of Apulia, an Italian province, Turnus, as his son Melander is a Cretan, was presumably a lord of Crète, and not, as in Eneas, a powerful prince of Lombardy. Sebille, in spite of her gifts of healing, is no "Sibyl" in the accepted sense of the word, but a lady of Crete, probably meant to be imagined as living the life of a twelfth century French or English lady at court.

The giving of feudal rank to persons with the names of classical characters is as noticeably in the case of Hue's borrowings from Eneas as in those from Thèbes. Latins, the

father of Lavine ,the king of Lombardy and one of Eneas' most powerful enemies, becomes in Protheselaus the constable of the Pucelle de l'Isle. This giving of the rank of a high official in an important mediaeval household is, as we have seen for Ipomedon, in accordance with the practice of the writers of the romans antiques, who refer to Greek, Trojan and Theban warriors as "chevaliers". In Hue's work this feudal colouring seems less anachronistic than in the romans antiques, as his characters for the most part owe no more than their names to the classics, and are in all other respects people of the twelfth century.

From the Roman de Troie Hue borrows the names of his hero and heroine. Protheselaus in the roman antique is the king of Phylacia. He is a prominent Greek leader and is the first to land on Trojan soil and to begin the fighting. He has the added distinction of being killed by Hector. Benoît de Sainte-Maure describes his exploits in some detail, and Hyginus also mentions them, though it is more than likely that the French romancer, not the Latin writer, was Hue's source for the name. Protheselaus is the hero of Hue's romance; in Troie he might be described as a secondary main character, one of the many heroes of the story, though not among the greatest, such as Achilles, Hector, Ulysses and Agamemnon.

The heroine of Protheselaus is given the name of Medea, the princess of Colchos; the famous story of her love affair with Jason in his search for the Golden Fleece is told at

the beginning of the Roman de Troie. The Medea of legend and of the roman antique is a cruel and sinister character; she possesses magical gifts. The heroine of Protheselaus is a character of little interest on the whole, except in so far as she provides occasional help for the hero in his struggle to regain his inheritance. The love interest in the poem is of secondary importance; Hue has not even troubled to invent a new heroine for Protheselaus, but has taken from Ipomedon the unnamed widow of Meleager, who was in love with Ipomedon and who transfers her affections to his younger son. Hue has given her the name, but not the attributes, of the beautiful witch of antiquity.

Hue even succeeds in including Helen of Troy in his poem; she is mentioned once, as being in the company of Medea, who surpasses her in beauty. Hue seems to have no interest in her past glories; she is merely a foil to the heroine.

Mathan, the name of a son of Priam, the king of Troy, is given to a servant of Protheselaus. Several adventures befall him in his journeys with or on behalf of his master.

Here again Hue gives classical names to persons of European race. Protheselaus is prince of the Italian province of Calabria, Medea was, in Ipomedon, the queen of Sicily, and now appears to be the queen of Crete as well, and Mathan is a Burgundian. The only character which Hue has borrowed, as distinct from borrowing names alone, seems to be Helen, and he allows her only a few lines:

. . . . la rëine Heleine
Que l'en tint dunc par chescun regne
Del secle La plus bele femme.

(Pr. 2935-7)

The romans antiques furnished Hue with only twenty-six proper names for Protheselaus, of which eight, as we have seen, already occur in Ipomedon. The remaining thirty-four names are borrowed from various sources. Eleven of these are general classical names, five are Biblical, three are names of contemporaryes, and fourteen are from uncertain sources. One name, Prothes, is the first two syllables of Protheselaus; the hero assumes it as a disguise. Another is from the Roman d'Alexandre.(1) This is Candace: she is the wife of Egeon and the mistress of Pentalis. In Alexandre she is the queen of Babylon. We discuss further resemblances in our Chapter on Hue's treatment of love.

Among the general classical names are some which are found in the Fabulae of Hyginus, where Hue may have seen them. They are Jasion, Orias, Aeolus (Eoli in Hue), Enceladus (Encalidès), Thessalus and Thetis. Jasion is one of the barons of Daunus, Orias is the seneschal of the Pucelle de l'Isle, Encalidès is related to the hero's friend Melander, and Thessalon is a baron and the second constable of the Pucelle de l'Isle. Hyginus mentions all these in his many lists of famous ancients. Jasion is the son of Jupiter, Thessalus is

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(1) Elliott Monographs. vol. 37. "The Mediaeval French Roman d'Alexandre". vol. 2. Princeton 1937.

mentioned in a list of Greek warriors, Enceladus is a giant and Orias is the name of a hunting-dog of Diana. Hue's use of Eoli and Thetis is conventional: Eoli is addressed as "reis des venz" and Thetis as "dame de mer." Again Hue borrows names without the slightest reference to the original characters who bore them; he probably had little or no knowledge of most of the stories they appeared in, and he uses their names indiscriminately. Even when he has some knowledge, he uses it in his own way.

Among the general classical names not to be found in Hyginus are Brutus, Melander and Menalon. Brutus is a common Latin name, held by several historical and fictional characters in Latin literature, and also used by Wace, of course, in his Roman de Brut. Melander is probably a distortion of Menander, a Greek playwright, and Menalon may be an accusative form of Menelaus, the husband of Helen of Troy and the brother of Agamemnon. None of these facts appears to have influenced Hue in his use of the names - indeed, it seems most unlikely that he knew any more than the names alone. In Protheselaus Melander is a main character: he is the hero's friend and helper, and an episode is devoted to the love between him and the Pucelle de l'Isle. Menalon is one of the four counts of Daunus, whom he calls "de l'host li plus sage" (Pr. 1338). Brutus is the chamberlain of Pentalis. Hue again gives feudal rank to a character with a classical name.

Protheselaus contains several proper names which have a classical flavour but which do not appear in Hyginus or in dictionaries of classical antiquities. It is possible that Hue invented them or that he obtained them from some obscure source. Allidès, Boron, Drion, Ensucanus, Jubar, Pentalis and Philastès sound genuinely classical and are certainly in keeping with the classical proper names whose sources are known. Pentalis, the name of the instigator of the quarrel between Daunus and Protheselaus, is vaguely reminiscent of Alis, the younger brother of Alexandre in Chrétien de Troyes's Cligès, who seizes his brother's throne, and of Tantalis, the mother of Alexandre and Alis. Hue may have adapted the name and givenit to a character of his own creation.

Ensucanus, Drion and Allidès are all barons of Daunus; they have little importance in the story. Allidès is said to be a Spaniard, Drion too is a count of Spain. Boron is mentioned only once, unnecessarily as it seems to the reader, and probably only to provide Hue with a rhyme:

> Son chevaler met a raison:
> "Gentilz sire, fiz a Boron!"
>
> (Pr. 5738-9)

Philastès is a suitor of the Pucelle de l'Isle; he is supplanted in her affections by Melander and is defeated by him in single combat. He is duke of Russia. His name is probably a distortion of some Greek name Hue may have seen, or a combination of names.

Jubar is the son of a baron of France; he is Protheselaus'

mestre and squire, and is a good sailor. He accompanies the hero on his journeys and helps and advises him; his rôle is similar to that of Tholomeu, Ipomedon's mestre.

Madans is the seneschal of Theseus, king of Denmark. He appears only once in the story. It is interesting to note that Jonatas, Madan and Leonin(in some manuscripts only) are found in Wace's Brut.[1]

In Ipomedon we saw that the four Biblical proper names mentioned are used only in allusions to illustrate some point made by the author. In Protheselaus, on the other hand, Hue gives Biblical names to four of the characters. The fifth, Salemon, appears in a description of a pillow with golden buttons, "ovré de l'ovre Salemon." This type of reference to Solomon is also found several times in other Anglo-Norman works roughly contemporary with Hue, and will be discussed in our chapter on descriptions.

The other four Biblical names - Evein, Gedeon, Jonatas and Boas - are given to characters in Protheselaus. Evein is a lady-in-waiting of the Pucelle de l'Isle; she is cunning, unscrupulous and resourceful, and is well named, Hue tells us:

> Evein od nom, mult esteit bele;
> Mais mult esteit de grant manere
> Et felonesse et male artiere.
> Ele ot asez d'Evein dreit nun,
> Tost avreit d'une träison
> Un cunseil doné et basti
> Et pur ço si fu ben de li.
>
> (Pr. 6348-55)

1. Le Roman de Brut de Wace. 2 tom. ed. I. Arnold. S.A.T.F. Paris 1938.

Gedeon, one of the four barons of Daunus, "de l'host li plus sage", has no connection with Gideon, his Biblical namesake. Hue has borrowed nothing but the name. Similarly, Jonatas, whose name appears to be a variant of Jonathan, and Boas (Boaz), have no resemblance at all to the Biblical originals. Their sole function seems to be to set in relief the military prowess of the hero; he defeats them both in battle. Jonatas is an illustration of how bad men turn against their benefactors; Hue informs us that Jonatas was saved by La Fiere from hanging, was made her seneschal and is now the seneschal of Daunus, whom he is defending against Protheselaus. Boas is count of Bar, and is merely one of the many enemies killed in battle by the hero and his friends.

Hue has used Biblical names in the same way as those he borrows from the romans antiques. Only Evein has any resemblance to her namesake Eve; this view is typical of the Middle Ages and of the anti-feminist tendencies of mediaeval writers, rather than a fact drawn from the Bible itself.

Hue makes allusions to three contemporaries in Protheselaus. One is to himself and the other two are to his patron Gilbert of Monmouth, with a passing reference to Gilbert's father, Baderon of Monmouth:

> C'est ly gentils de Monemwê,
> Gilbert, le fiutz [a] Badeloun. [ ]
>
> (Pr. 12701-2)

There remain a few names which cannot with certainty

be said to come from any of the sources already examined. They are: Florence, Galoès, Gandès, Jolif and Marchebrins. Florence, who is a lady at the court of the Pucelle de l'Isle, and who acts as a messenger between her mistress and Ismène, probably owes her name to the city of Florence. The other four names do not appear in any work of Chrétien or in Marie de France. The name Galoès is interesting in its resemblance to the adjective "galois" - "Welsh". As his name shows, Hue must have lived at some time in Rhuddlan in North Wales; it may be that he has made a slight adaptation of a common appellation, "le Galois" - "the Welshman" and put it as a proper name into his romance. Galoès is Daunus' constable, an office more likely to have been held by a Welshman than by an ancient Greek. Marchebrins is the fourth of Daunus' wise barons. He is a Burgundian. His name bears a resemblance to that of the twelfth century Provencal poet Marcabrun.[5] Gandès is a sailor in the service of Medea. Jolif is a servant of the Pucelle de l'Isle; he is called "li lecheres", and it is he in whom the Pucelle confides her love for Melander, and who conveys a message from her to the young knight. Both these names may have been invented by Hue.

Less than half the proper names in Protheselaus are drawn from the romans antiques, as opposed to almost three-quarters in Ipomedon. Moreover, several of these have already appeared in Ipomedon. The classics have furnished Hue with about a sixth of the proper names in Protheselaus,

but even so, the sources of fourteen names cannot be definitely stated. Hue has introduced into Protheselaus far more characters than appear in Ipomedon, and many of these serve only to lengthen and complicate the narrative, without contributing in any way to the interest of the story or the clearness of the plot. Hue shows a tendency to invent and re-arrange proper names in his second romance, which would be laudable as an example of his originality, if it were not, in the circumstances, unnecessary. His main characters, and those secondary characters who play a part in the story, almost all bear names whose sources can be stated; in this he follows the method he has already used in his first romance. But the characters with obscure or invented names are seldom important. It is curious to note Hue's liking for the far-fetched and melodramatic in his choice of names, in comparison with the ranks and nationalities of the characters to whom he gives them.

CHAPTER 6.

THE ROMANS ANTIQUES

III. DESCRIPTIONS OF PERSONS

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1. Conventional scholastic methods of description.
2. Clothing.
3. The person.

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1. Physical descriptions of persons and of things follow a conventional pattern in all the romans antiques. This pattern was taught in the schools, and persists, with some modifications, in imitations of the romans antiques and also in the romans bretons. The most noticeable resemblances are to be found in the descriptions of male and female beauty. They were part of the scholastic tradition; rhetoric was taught, in Latin but never in French, and certain patterns were prescribed to be followed. Scholars wrote descriptions in Latin as exercises and learnt the rules. Poets writing in the vulgar tongue imitated this contemporary Latin literature; they followed the pattern and varied the details to some extent. We have already established that Hue knew very little Latin; he certainly cannot have known enough to enable him to read the twelfth century Latin models of the schools, which guided the authors of the romans antiques and Chrétien de Troyes. Hue would have

to rely upon French models for his descriptions, following the rules as exemplified by them. His heroines are no exceptions to the conventional patterns of beauty; he follows the pattern, borrowing details and using very much the same words as his models. These models are for the most part Thèbes and Troie, especially Troie, with some borrowings from Eneas.

It will be seen that although Hue follows the conventional patterns found in the romans antiques, he tends to vary his descriptions somewhat either by developing them to a greater extent than his fellow romancers, or else by including some realistic detail or appreciative comment which reveal an observant eye for colour or for what is particularly striking in a person's appearance.

The romans antiques and the romans courtois have been called the fashion magazines of the twelfth century. Ladies of the court who read them would expect to find in them descriptions of clothing of startling richness and beauty. The clothing described was invariably that of the twelfth century French and English nobility, even in the romans antiques, whose authors treated ancient themes without reference to "local colour."

2. The descriptions of clothing, as of the person, do not vary much from romance to romance. The heroine wears the dress

of the late twelfth century as it can be seen in contemporary portraits and statues. She wore a chemise, and over that the bliaud, a tunic which fell to the ground and fitted closely to the body as far as the hips. To obtain this tightly fitted, moulded effect, the bliaud was often laced, so that the skin appeared. A mantle was usually worn, sometimes over both shoulders, sometimes over one shoulder only. It was fastened with ribbons called "ataches", which could be held in the hand to prevent the mantle falling off.[1] These dresses were, of course, in the case of noble ladies, of the richest possible material, brightly coloured and embroidered, often with gold thread. The bliaud and the mantle were frequently lined - "fourré" - with ermine or "vair" (miniver); this was the case in ceremonial dress, but it appears from some of Hue's descriptions that in warm weather unlined dresses were worn.

Most of these details of fashion are found in descriptions of ladies in the romans antiques. Hue imitates their method of description and also adds details drawn from his own observation, as may be seen from glossaries and texts on mediaeval dress.[2]

Hue's first full-length and comprehensive description of a woman is that of La Fière (Ip. 2201 - 2296). Many of the details

1. Enlart, Manuel d'Archéologie française, t.III, Le Costume; Paris 1916; and E. R. Goddard, Women's Costume in French texts of the 11th and 12th centuries; Paris 1927.
2. Enlart, op. cit., and Goddard, op. cit.

appear to have been drawn from the romans antiques; some have been slightly modified and developed, others are copied almost verbatim.

La Fière arrives at the court of her uncle, Meleager, surrounded by her ladies, all of whom are beautiful but whom she surpasses in appearance. Her clothes are enumerated in detail.

The second description is that of Ismène, also arriving at Meleager's court (Ip. 7940-7974)

La Fière's mantle is lined with "vair" (Ip. 2213), like that of Antigone in Thèbes (Th. 3817). Camille's mantle, in a detailed portrait in Eneas, is also furred,(En. 4029-32) and so is Ismène's (Ip. 7956-8) though the terms used are different. Camille's mantle is long,

Desi qu'a terre li mantiaus. (En. 4044)

and similar words are used to describe the bliaud of Briseida in the Roman de Troie

Ot un bliaut forré d'ermine,
Lonc que par terre li traïne.

(Tr. 13335-6)

Hue takes possession of this detail in describing Ismène's bliaud Pres desk'a terre treinout. (Ip. 7961)

La Fière's mantle, unlike those of the majority of heroines of romance, is short -

Auques fut curt, bien li avint . (Ip. 2215)

Ipomedon, too, wears a short mantle on one occasion

D'un curt mantel l'at afuble. (Ip. 8632)

and in Protheselaus Hue speaks of "mantels luncs de tut sens" having been worn at the time in which his story took place, whereas now, he says, they are short

> Mais or est li secles muez,
> Or sunt les curz mantels amez,
> Or n'est amé ne vair ne gris,
> [Kar] tuz jor[z] va de mal en pis:
> Li riche homme aiment les burels
> Et sanz urle, pané d'aignels.
>
> (Pr. 11404 ff.)

E. R. Goddard [1] quotes this passage, and mentions "a general tendency to simplicity beginning in the reign of Philippe Auguste (1180-1223)". It is interesting to note that the Young King Henry, son of Henry II, was nicknamed "Curt-mantel." He died in 1183.

Hue's reference to long mantels worn in the period he claims to write about might be regarded as a rudimentary attempt at "local colour"; like Chrétien in Yvain, he claims to be relating what happened many years ago, and suggests that his own times are decadent.[2]

Nowhere in the romans antiques do we read that the bliaud or mantle is unlined because of the warm weather; this detail and others like it appear several times in Hue, and seem to show his individual powers of observation. He says of La Fière's mantle

Legers fut cum el tens d'este, (Ip. 2214)

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1. op. cit.

2. See Yvain 18-30.

and of Ismène's bliaud

N'ert pas furrez, trop fist grant chaut.

(Ip. 7960)

and also "Pur le grant chaut avale out
De ses espalles sun mantel,
E li cors pareit lunc e bel.

(Ip. 7962-4)

This is a sign of Hue's observant eye; another appears in the description of La Fière:

A ses ataches sa main tint,
Si qe le manteus entre ovri,
E li beaus cors parut parmi.

(Ip. 2216-18)

Miss Goddard[1] gives a reproduction of a statue of a lady holding the "ataches" of her mantle.

A lady frequently allowed her figure and her flesh to appear, either though the laces of her bliaud or by leaving her mantle open, as we have seen in the two preceding quotations from Ipomedon. This detail is found many times in the romans antiques, from which Hue probably borrowed it, as well as drawing it from his own observations. The author of Thèbes describes Antigone's mantle

Les pans en at bien entroverz,
Que li costez fu descoverz,

(Th. 3819-20)

Camille's mantle is describes in almost identical words

---

1. op. cit., Plate III.

Ele an ot antroverz les pans,
Que li parut li destre flans.

(En. 4045-6)

The lines of Ipomedon already quoted (2217-18) are obviously modelled on these examples.

The flesh appearing is, according to convention, invariably of a dazzling whiteness; the authors of the romans antiques use the conventional similes, which Hue copies - "flor de lis," and "flor d'espine" (Tr. 5560), "flur d'aube espine" (Ip. 2226), "plus blanche que nef" (Pr, 2953). Hue seems in some cases to have compiled his descriptions from details borrowed from various places in all the romans antiques. For example, in his descriptions of La Fière he builds up a portrait containing details used in descriptions of Antigone and the daughter of Daire, from Thèbes, of Camille from Eneas, of Polyxena from Troie.

De chef en chef lace esteit,
Sa nue char parmi pareit
Tut des la centure en amunt;
Bel out le cors et gent e runt.
Blanc out le piz, blanche peitrine,
Asez plus ke flur d'aube espine.

(Ip. 2221-6)

From Thèbes come similar details, though more succintly expressed:

D'une porpre inde fu vestue
Tot senglement a sa char nue:
La blanche char desoz pareit.

(Th. 3807-10)

To Ipomedon 2225 and 2226 correspond two lines from Troie -

Plus li blancheot la peitrine
Que flor de lis ne flor d'espine. (Tr. 5559-60)

The expression "estroit vestue" seems to be a paraphrase for a laced dress; it is interesting to note that the words "lace," "laz" do not, as far as we know, appear in this connection in the romans antiques, although the idea they represent is present. That is, the concrete details on the manner of wearing the dress are in Hue alone. Hue uses them several times; the description of Ismène contains the lines

> La char blanche par mi les laz
> Pareit des costez e des braz.
>
> (Ip. 7965-6)

The same is said of Medea:

> La char parmi les laz pareit
> Qui plus blanche que nef esteit.
>
> (Pr. 2952-3)

They can be found, as Miss Goddard points out,[1] in romances written before Hue's - Eracle, the Roman de Rou and Philomena; in contemporary romances and some composed after his - Partonopeus, Athis et Prophilias, Guillaume de Dôle. It is possible that Hue obtained these details from romances composed before his own; it is more likely that he used terms which were current during his times in everyday life. However that may be, he certainly uses the tight bliaud revealing the body as found in the romans antiques.

The passage we have quoted from Ipomedon (2221-6) contains more detail than his probable models from the romans antiques, and this detail is more accurate; Hue notes that the bliaud

is laced "de chef en chef," and that La Fière's skin can be seen "tut des la centure en amunt." These realistic touches are seldom found in the descriptions of the romans antiques.

Hue also appears to have a better eye for colour than his predecessors; the description of Camille's mantle in Eneas is similar to that of Ipomedon's mantle. Hue's portrait shows that the poet noticed the contrast between white and bright colours, for he remarks on it, whereas the author of Eneas merely enumerates the colours.

Li mantiaus fu riches et chiers
Et fu toz fez a eschaquiers;
L'un tavel+ert de blanc hermine +check
Et l'autre ert de gole martine;
+Vols fu de porpre esperital, +coiled
Li +tassel furent a esmal, +fringes
Li orles fu mervoilles biaus
Et fu de gorges d'uns oiseaus.

(En. 4029-36)

Hue's description is perhaps less exotic, but it is more realistic; he refers to the colour contrast and the manner of wearing the garment:

Li mantel iert fure d'hermin,
Ke mult iert blanch e bon e fin,
E il fut un poi de cute
Od vermail cendal adente.
La blanche hermyne mult avint,
Kant a purpre e vermail se tint.

(Ip. 381-86)

Compare his portrait of Medea:

Mantel ot d'un purpre cendal;
De ses espalles tut aval
Desqu'a terre l'ot avale.

(Pr. 2946-8)

In his descriptions of clothing, then, Hue owes a certain debt to the romans antiques, but he does not borrow from them slavishly. He draws a few ideas from them and develops and modifies these ideas according to his own observations from contemporary life, adding, as we have seen, realistic details and original comments.

3. This tendency to comment on the subjects of his portraits is also found in Hue's descriptions of the actual person of his heroines. Here, however, he follows more closely the pattern set by the romans antiques, with regard to some details in particular.

The heroine's person, like her clothes, varies little in the romances. We read of her dazzlingly beautiful face, her hair, eyes, nose, mouth and complexion, then of her figure and her hands and feet. Portraits, since ancient times, were also full of hyperbole - they seem idealistic and exaggerated to us. Feminine beauty is of the type which seems to have been particularly admired in the twelfth century - golden hair, a pink and white skin and a tall, slim figure. This type, of course, continues to be admired throughout European literature; in Old French romance of this time it appears with monotonous frequency.

The art of description was taught in the schools; a certain pattern was prescribed to be followed both in Latin literature and in the vulgar tongue. Faral[1] says on the subject: "Il a été remarqué que les descriptions des romans du moyen âge représentent un type de beauté uniforme et constamment le même; mais on n'a pas assez dit que ces descriptions étaient faites, toutes, selon les mêmes procédés, conçues selon le même plan et tracées dans le même style. Si l'on en cherche l'explication, on la trouvera dans l'enseignement de l'école, où l'on s'exerçait à décrire et où l'on apprenait les règles du genre."[2] Faral also quotes one of the models in Latin given by Mathieu de Vendôme.[3] The writers of the romans antiques followed these models, and Hue, who probably knew very little Latin, followed the romans antiques. The details of these portraits are usually placed in the same order: the poet describes the hair, the forehead, the eyebrows, the eyes, the nose, the mouth, the teeth, the complexion, the chin, the neck, the throat, and the breast, and often goes on to mention the hands and the arms. Hue's portraits do not follow this prescription slavishly; he dwells longer on certain details than his models, and omits others. As in his descriptions of clothing, he draws his information from all three romans antiques to build up his portrait, adding his own personal comments, which give his work a pleasant liveliness.

1. Recherches sur les sources latines des contes et romans courtois du moyen âge, Paris 1913.
2. ibid. p. 103

Hue's descriptions of La Fière's person, after that of her clothes, begins with her hair. The hair was always worn long in the twelfth century, usually in two plaits, and tied with gold thread. Ladies of high rank wore a chaplet of gold, the "cercle", as an ornament, or to hold the hair in place. Miss Goddard[1] quotes in this connection Eneas, MS. G. F. D., p. 391:

D'un cercle d'or fu coronee.

This particular line does not appear in Salverda de Grave's edition of the Eneas, but it is possible that Hue knew it.

Benoît de Ste-Maure, in Troie, describes a statue in the Chambre de Beautés:

L'image ot son chief coroné
D'un cercle d'or mout bien ovré
O esmeraudes, o rubis.

(Tr. 14771-3)

and two other images in the Chambre:

..... se lor mantel
Lor estont bien e lor cercel
E lor guimples et lor fermal.

(Tr. 14699-71)

Hue's description is more lifelike and contains another of his appreciative comments:

Entur sun chief out un cercel,
De fin or ovre ben e bel,
Ke ses cheveus ensemble tint.
Estrengement bien li avint.

(Ip. 2227-30)

The "cercle" is not mentioned in Thèbes, although it occurs

in romances composed some years later. It is found again in Ipomedon, in the description of Ismène:

Un cercel d'or el chef aveit. (Ip. 7967)

It is also found in Béroul's Tristan, in the Biaus Desconeus, in Athis et Prophilias, in Galerent and in Chrétien's Perceval. All these romances except the last are probably posterior to Hue. It seems likely that Hue, in this respect, was again relying upon his own observations rather than upon literary sources.

The rest of the description of La Fière's hair, and those of the hair of Ismène and Medea, correspond more closely to the descriptions in the romans antiques. In Hue's portraits of ladies we read the usual similes comparing the hair to gold, the conventional hyperbole:

Cele femme ne fut unk nee,
Si bele l'oust ne si fine.

(Ip. 2236-7)

These are also to be found in the romans antiques.

Of La Fière's hair we are told:

La crine par fut si tres bloie,
Sul de l'esgarder fut grant joie,
A deus tresces trescee esteit,
Plus k'or esmere reluseit;
A un fil d'or fut galumee.

(Ip. 2231-5)

and Plein pe a terre li traine. (Ip. 2238)

Ismene's hair is similar:

La crine bloie avant pendeit,
Cum se ço fust or esmere.

(Ip. 7968-9)

The same details are found in the romans antiques, but without the poets' interjection of pleasure and approval:

Les cheveus ot et lons et sors,
Plus reluisanz que n'est fins ors:
D'un fil d'argent sont galoné,
Pendirent le sor le baudré.

(Th. 3821-4)

Chevous ot sors, lons jusqu'as piez,
A un fil d'or les ot treciez.

(En. 4008-90)

Le chief ot bloi, les cheveus lons,
Qui li passoent les talons.

(Tr. 5547-8)

There is an interesting resemblance between the portrait of Medea in Protheselaus and that of the daughter of Adrastus in Thèbes; both poets use the word "deugiez" - silky:

..... Chevolz träinanz
A terre, largement plein pé
Cum or blois, cum see delgé.

(Pr. 2957-9)

Cheveus ont blois, lons et deugiez,
Si lor ateignent jusqu'as piez.

(Th. 961-2)

Hue makes use, like his predecessors, of the conventional expressions - "lons jusqu'as piez", "cum fins or," "A un fil d'or (or "d'argent") fut galone" - but his versions, again, show his own original handling or treatment, as when he comments

on La Fière's hair in Ipomedon, 2232, above - "Sul de l'esgarder fut grant joie." There is a realistic detail , too, in the portrait of Ismène, Ip. 7968, - "La crine bloie avant pendeit" Enlart[1] states that women's hair was worn in two plaits or "mèches" which hung over the shoulders in front. The romans antiques do not seem to include this detail: they do not give the manner in which the hair or dress is worn.

The heroine's face is dazzlingly beautiful; her forehead is broad, her eyes gentle and laughing, her nose well-formed and her mouth small and ready to smile and to be kissed. Hue's descriptions do not include all such details; he dwells on one or two which he imitates from the romans antiques.

Eneas seems to be the source of part of his portrait; the description of Camille and that of La Fière are worded similarly:

> Lo front ot blanc et bien traitiz,
> La greve droite an la vertiz.
>
> (En. 3889-90)

> Ki dunc veist cel large frunt
> E la greve traitice amunt.
>
> (Ip. 2239-40)

The author of Eneas goes on to describe Camille's eyebrows, which Hue omits, although he has a comment to make on his heroine's eyes:

> Li beaus oilz, les regarz si dulz,
> Mut le tendroie sage e pruz,
> Ki l'esgardast en mi le vis,
> Ke de s'amur ne fust supris.
>
> (Ip. 2241-4)

1. op cit.

Beauty as the inspiration of love is a common theme; the passage from Ipomedon seems to be a more lively treatment of the information given by Thèbes in the descriptions of the daughters of Adrastus and the daughter of Daires:

> Les ueuz ont vairs et amoros,
> Ainc hom ne vit tant merveillos.
>
> (Th. 965-6)
>
> Ueuz vairs rianz et amoros. (Th. 8433)

and is very much like that of Medea in Troie:

> Mout i a Medea ses ieuz
> Douz, frans e simples, senz orguieuz;
> Mout le remire doucement;
> Sis cuers de fine amor esprent.
>
> (Tr. 1275-8)

The colour of the eyes, which is almost always "vair" in the romans antiques, is never mentioned by Hue. The conceit that anyone meeting the lady's eyes would fall in love with her is conventional enough. Troie seems to be Hue's source here; he does not describe eyes anywhere else.

Hue does not linger over his heroines' noses, complexions and chins; he uses the usual epithets - "cum flur de lis," "bel nes" - in imitation of the romans antiques, which contain numerous examples. He dwells on the most piquant details; he describes La Fière's mouth in words almost identical with those used by the author of the Roman de Thèbes to desribe the daughter of Daires:

> .....bouche od simple ris,

Les levres un poi espessettes,
Pur ben beser aukes grossettes;
Jo ne quit mie ke nature
Les oust fet de tel mesure,
Fors sul pur beser ducement:
Mut est musart, ki cest n'entent.

(Ip. 2246-52)

Boche petite et bien mollee;
Lévres grossettes par mesures
Por ben baisier les fist nature.

(Th. 8430-32)

Both poets refer to Nature as the creator; this was a commonplace in twelfth century French literature. It is found in Eneas too, in the portrait of Camille:

Onques plus bele criature
D'ome vivant ne fist nature.

(En. 3915-6)

Both Hue and the author of Thèbes use diminutive adjectives; this too is conventional. In Protheselaus, Medea

Bel nes ot, la buche petite. (Pr. 2964)

The author of Eneas describes Camille's mouth with diminutives:

Molt ot bien faite la bochete,
N'ert gaires granz, mes petitete.

(En. 3897-8)

The Roman de Thèbes is obviously Hue's source in this respect; but Hue has expanded his source and added a humourous comment.

The romans antiques describe the lady's teeth, which Hue omits; however, he includes a few lines on her figure, both

in the case of La Fière and in that of Medea. Their shoulders are well-formed, as beautiful as those of a statue:

> Les espalles out si bien faites,
> Cum se fussent de mains purtrettes.
>
> (Ip. 2253-4)

Polyxena's are equally attractive:

> N'ot pas espaules encroëes:
> N'erent trop corbes ne trop lees.
>
> (Tr. 5557-8)

Her neck is "auques longuel," like Medea's:

> Li col ert si loncs e si blancs. (Pr. 2968)

Hue includes another pleasant compliment in his description of La Fière's figure:

> Les hanches basses, le cors gent:
> N'i out a reprendre neent.
>
> (Ip. 2255-6)

He goes on to describe her arms, which appear to be wearing sleeves laced in the same way as the bliaud - an unusual detail which, as far as we know, does not appear in the romans antiques - and her hands and fingers.

> E lungs e dreiz aveit les braz,
> Lasses de+freseaus e de laz; (+ decoration)
> Ne parut rien parmi l'orfrais+ (+ embroidery)
> For la char blanche cume neis.
> Les mains out blanches, lungs les deiz.
>
> (Ip. 2257-61)

Medea's arms and hands are described almost identically:

> Mult ot les braz et bels et dreiz,
> Les mains blanches, grelles les deiz.
> (Pr. 2954-5)

Troie is the obvious source for these details, again in the portrait of Polyxena:

> Lons braz aveit e blanches mains,
> Les deiz traitiz, deugiez e plains.
>
> (Tr. 5561-2)

An interesting comparison may be made between part of the description of Ismène in Ipomedon and that of Briseïda in Troie. Hue appears to have borrowed Benoît's words but not his meaning in the lines

> Tel l'esgarda a cele feiz
> E sa fascun e ses agreiz,
> E cum esteit beas sis visages,
> A ki suvent changa curages.
>
> (Ip. 7971-4)

Benoît's words are

> Mout fu amee e mout amot,
> Mais sis corages li chanjot.
>
> (Tr. 5285-6)

The second point of resemblance is clearer:

> Ne fut pas vileine ne fole,
> Sagement mustre sa parole;
> El n'aveit pas le frein as denz,
> Ben la pourent oir leenz.
>
> (Ip. 7977-80)

> E mout esteit bele parliere.
> Mout fu de bon afaitement
> E de sage contenement.
>
> (Tr. 5282-4)

A similar description occurs in Thèbes, applied, curiously enough, to Ismène, the sister of Antigone and of the hostile

brothers: Ismeine est assez bele tose,
Mais ele est molt contraliose;
Mout fu jueÿne, mais bien parole:
Esté en a a bone escole.

(Th. 4159-62)

It seems likely that when Hue gave his character the name of Ismène, drawn from Thèbes, the lines describing the personality of his original may have remained in his memory, and the idea have been reinforced by his knowledge of the portrait of Briseida in Troie.

Hue ends his portrait of La Fière by saying that everyone present fell immediately in love with her, so startling was her beauty. He refers to Nature again, saying she could never again form such a beautiful creature. This is an idea common to many romances; it is found in Protheselaus with reference to Medea's great beauty (Pr. 2965-2979), and in Chrétien's Cligès and Erec, as well as in Eneas, as we have already pointed out[1]; Hue's reference to Nature is longer than usual (Ip. 2271-8). The hero's beauty is also described in this way: Hue gives a long eulogy of Nature's work in the making of Ipomedon himself (Ip. 427-438) He is apparently almost perfect, possessing both physical beauty and moral excellence.

Hue's descriptions of his hero, like those of the heroines, are imitated from the romans antiques. They are often very similar to those of the heroinds; although some variation in

1. See p. 111.

the type of beauty seems to be permitted, the young heroes are usually described according to a pattern; they too are fair-haired and fresh-complexioned; they are tall, with broad shoulders and long limbs, fine hands and feet and cheerful, attractive faces. They too wear rich, brightly coloured clothing.

Hue's only long description of a man is that of Ipomedon towards the beginning of that romance (ll. 375-444). He follows more or less the same order in his description as in that of La Fière. He begins by describing Ipomedon's clothing; as before, he refers to their lightness owing to the hot weather -

> D'un purpre cendal iert vestu,
> Mes pur le grant chaud k'adonk fu,
> Li bliaus palfure n'esteit,
> A merveille li aveneit.
>
> (Ip. 377-80)

Hue again remarks on how well his hero's clothes suit him:

> Mult iert le bluant bien seant,
> E mult bien veneit a l'enfant,
> E mult li aveneit ses dras.
>
> (Ip. 387-9)

Hue is later to remark that La Fière blushed on meeting her uncle's court. Ipomedon blushes when he enters La Fière's court:

> Touz l'esgardent a grant mervaille;
> Il out la face aukes vermaille
> Pur la hunte, ke il aveit:
> Durement bien li aveneit.
>
> (Ip. 391-4)

This is very similar to the portrait of the daughters of Adrastus,

when they come at their father's command to see Polymices and Tydeus.

> Vergoigne orent, ne fu merveille;
> La face lor devint vermeille.
> Eles ne sévent qui il sont:
> Quant les veient, vergoigne en ont.
>
> (Th. 945-8)

The closest resemblances seem to be those between the portrait of Ipomedon and those of Troilus and Jason in Troiė.

Hue tells us that Ipomedon's hair is fair and nothing more; he goes on, however, to describe his facial expression:

> E si duce la regardure,
> Nient trop simple ne trop fiere,
> Assez ert de bone maniere.
>
> (Ip. 402-4)

Benoît de Ste-Maure says of Jason

> A e beaus ieuz e bele face, ...
> Si a mout simple parleüre,
> Sage est e de bone maniere.
>
> (Tr. 1267, 1272-3)

The resemblances between Ipomedon's portrait and that of Troilus are most striking. Hue appears to have borrowed almost the whole passage describing the Trojan hero and to have put it into his own romance, altering the order of words and the meaning a little here and there.

> Troïlus fu beaus a merveille;
> Chiere ot riant, face vermeille,
> Cler vis apert, le front plenier:
> Mout covint bien a chevalier.
>
> (Tr. 5393-6)

Plener e large aveit le frunt,
Al visage assez bien respunt,
Cum au cors fu plus avenans.

(Ip. 405-7)

Ipomedon's mouth is described very much as that of a woman's would be; this detail appears to be original inasmuch as it is applied to a man.

E la bouche si bien li sist,
Tuz jors vus fust vis, k'ele affrist
A beiser dame ou dameisele,
Tant par esteit vermeille e bele.

(Ip. 411-14)

Hue again leaves out any mention of teeth. He next comes to Ipomedon's neck, which is long, like that of Troilus. The bodies of the two heroes are strikingly similar. Hue says of Ipomedon:

Espaules ot il bien seauntes,
Par mesure bien avenauntes;
Le cors out de bel' estature
Et aukes longe la forchure
E beles meins e les braz beaus,
Tant entrelaces de freseaus.
Pis ot espes avenauntment
E par ses flankes auqes gent
Les jambes dreites e les piez,
Bien fetes sunt e bien tailliez.

(Ip. 417-26)

The description of Troilus does not give the details in the same order, but there seem to be enough verbal resemblances to prove that Troie was Hue's source in this respect.

Les espaules mout bien seanz. (Tr. 5413)

E ot mout large aforcheüre,
Si fu de mout bele estature. (Tr. 5423-4)

Bien faites mains e beaus les braz. (Tr. 5416)

Le piz formé desoz les laz. (Tr. 5415)

Endreit les hanches fu pleniers,
A merveille ert beaus chevaliers.
Jambes ot dreites, vous les piez,
Trestoz les membres bien tailliez.

(Tr. 5419-22)

Hue concludes with the conventional hyperbole:

Jeo ne quid pas, q'unkes nature
Feist plus bele creature.
K'en dirrai mes? ceo est la summe:
En tot le mund nïout si bel homme
A icel jour, cum il i ert,
Ne tant gentil ne tant apert.

(Ip. 427-32)

This praise and the reference to Nature, are in the tradition of twelfth century romance, and are found, with variations, in the romans antiques. The whole portrait is fuller and larger than that of Benoît.

It will be noticed that Protheselaus, Hue's second romance, contains very few descriptions of persons; there are occasional descriptive lines, but Hue seems to owe far less to the romans antiques in this respect than he does in his portraits in Ipomedon.

Even in the first romance, the poet seldom borrows wholesale from his predecessors; they seem to serve as guides rather than as models. We have seen how he intersperses his descriptions with comments showing his own keen sense of the striking and the beautiful; his lovely heroines become more like human

beings when we are told by the poet himself that he finds them attractive. They are conventional, indeed, and it might sometimes be desired that Hue had varied the pattern somewhat. He exaggerates their beauty, as his predecessors and contemporaries did, but he is no slavish imitator. Perhaps this may be explained by his lack of direct contact with the teaching of the schools; he followed for his descriptions the models offered by the romans antiques. Hue's learning may not have been great, but he shows a commendable ability to absorb what he has read and adapt it according to his own tastes.

CHAPTER 7.

THE ROMANS ANTIQUES

IV. DESCRIPTIONS OF OBJECTS.

1. The saddle, cup and l'uevre Salemon.
2. The mappemonde.
3. Precious stones and automata.
4. The magic fountain.
5. References to the Orient.
6. Conclusion.

One of the characteristics of the early French verse romancers is the importance given to description. Descriptions of marvels are extremely common in all these romances; indeed, they are conventional. They are almost invariably composed with the intention of exciting admiration and wonder; they claim to charm the reader's imagination, and their writers seem to vie with each other in portraying the most dazzling women, the richest castles, the rarest curiosities and the greatest wonders.

We have seen that, as far as descriptions of persons are concerned, Hue is no exception; he is guided in his portraits by the romans antiques. As for the marvellous as it appears in descriptions of things rather than of people, it occurs less frequently in Hue's romances than in those of his predecessors. There are a few striking descriptions whose sources are obviously

to be found in the romans antiques from which Hue has sometimes borrowed almost word for word. He has also drawn various details from the romans antiques and probably from his general knowledge of literature and of what was taught in the schools.

These few striking descriptions in Ipomedon and Protheselaus are connected with each other and with the romans antiques by certain details common to all the romances. We shall attempt to bring out these resemblances and to show how Hue used his material, whether he reproduced it just as he found it, or whether he has modified or developed it in any way.

1. The description containing the most noticeable and the most interesting resemblances with a roman antique is that of Ismène's saddle in Ipomedon (ll. 7943-49), which is obviously imitated from the description of Camille's saddle in Eneas. Hue has altered the order of the details, and has not used the whole description, but the parts he has made use of are strikingly similar to those of his source. This can be seen when the two passages are placed side by side, with the order of the Eneas description slightly altered to correspond with that of Hue's description.

Ipomedon	Eneas.
7943 De fin or erent ses loreins,	Li estrié furent de fin or, 4083
Estruis e peitraus e li freins,	Li peitriaus valut un tresor.
7945 Li arcun entaille d'yvoire	La sele ert bone, et li arcon
E neelez a or trifoire;	Furent de l'ovre Salemon, 4075
El secle n'out plus riche sele,	A entaille de blanc ivoire;
	L'entaille an ert a or trifoire;
7948 Desk'a terre pent la suzsele,	De porpre fu la coverture
Ke fut d'un bon purpre samit.	Et tote l'autre afautreüre.

other stops

enamelled

It will be noticed that both poets make use of the words "entaillé d'yvoire" and "or trifoire;" carved ivory and wrought gold appear to have been commonly considered as materials of the greatest value: ivory is mentioned in Thèbes, in the same connection, in the description of Antigone's horse's trappings; which, moreover, was probably the source for the author of Eneas.

D'un blanc ivuére fu la sèle. (Th. 3837)

Carved ivory is also mentioned in Troie, in a description of the chariot of Fion (Tr. 7881-5). "Or trifoire" can be found in l. 2178 of manuscripts B and C of the Roman de Thèbes.[1]

La porte fu toute d'yvoire
Entailliee d'euvre trifoire.

Hue uses these details again in a description in Protheselaus of a magnificent chair:

Devers la cambre vent portant
Une chai[e] re grand d'ivoire,
Uvrée de fin or triffoire -
En la chäere un oreiller
A fin or broisdé bon et cher.
De fin or i ot meint boton
Ovré de l'ovre Salemon.

(Pr. 4805-11)

Apart from the use of "ivoire" and "or triffoire," this passage

1. See Vol. II. of Constans' edition of Rom. de Th., Appendice II.

bears another resemblance to that in the Eneas - both poets use the expression "de l'ovre Salemon." This reference to a Biblical name has already been noted in our chapter on Hue's use of names in Protheselaus. This use of the name of Solomon can be found in the works of other Anglo-Norman poets and seems to be an convention among them. The reference in Eneas appears to be the earliest; there is none in Thèbes, although this romance contains a similar description which is probably a source for later romances - that of the carriage of Amphioraus. (Th. 4769-72)

The next reference after Eneas is probably the one in Troie: Benoît de Ste-Maure, who was a Norman, and who dedicated his story to Eleanor of Aquitaine, the wife of Henry II of England, describes Jason's armour:

> D'or fin furent li esporon,
> Taillié de l'uevre Salemon.
>
> (Tr. 1817-18)

A striking example of this use is found in the Lais of Marie de France, who lived in England and wrote in Anglo-Norman. She describes the bed found by Guigemar in the lai of that name.

> En mi la nef trovat un lit
> Dunt li pecul et li limun
> Furent a l'ovre Salemun,
> Tailliez a or, tut a triffure,
> De cipres e de blanc ivoure.
>
> (G. 170-4)

G. D. West, in his article "L'uevre Salemon[1]", states that in

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1. Modern Language Review, 1954, pp. 176-182.

all probability Marie was influenced in the writing of this by the passage in Eneas. The objects described are different, but the materials, gold and ivory, are common to both passages. West says: "The use of the words "entaille" and "tailliez" seem to indicate that "l'uevre Salemon" was a method of carving and engraving upon a precious material."

West quotes another example from Floire et Blancheflor,[1] 550-9; here, though gold forms part of the decoration of the tomb described, the actual material which is "de l'uevre Salemon" is marble. "That L'uevre Salemon signified some form of carving is bas-relief is supported by line 557 in MSS A and C of Floire(I use Miss Pelan's siglæ), which reads "De la trifoire Salemon."[2]

West next quotes the example from Protheselaus, and suggests that "triffoire" and "l'ovre Salomon" were almost synonymous for Hue. Klückow compares line 4811 of Protheselaus, "Ovre de l'ovre Salemon" with line 2928 of Ipomedon[3]; this appears in a descriptions of a finely wrought jewelled cup:

> Mut i out grisophas e jaspes,
> De quatre parz out quatre haspes,+ hasp, clasp 4
> Deus de lois e deus d'ivoire,
> Uvrees a ovre trifoire.

+hard white stone

(Ip. 2925-8)

Some later examples, which could not have influenced Hue, are also quoted. West has omitted, however, to mention four

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1. ed. Margaret Pelan, (Publications de la Faculté des Lettres de l'Université de Strasbourg, Textes d'Etude 7; Paris 1937.)
2. op. cit. p. 178.
3. ed. Pr. Anmerkungen, p. 446.
4. See St. Brandan, ed. E.G.R. Waters. Oxford 1928, l. 688. n. "Borrowed from M.E. haspe, = hasp, clasp."

instances of the use of the expression in the Romance of Horn.[1] All these refer, as in Ipomedon, to a gold cup.

As an explanation of the popularity of the expression "de l'uevre Salemon" in the Middle Ages, West reminds us of the universal respect enjoyed by the name of Solomon at that time, and of the frequent references to his wisdom and wealth in mediaval literature; "it is not surprising that something precious of Oriental origin, as presumably "l'uevre Salemon" was, should be connected with the fabulous splendour of Solomon."[2] "L'uevre Salemun," then, would appear to be a method of treating such hard and precious materials as gold, ivory and marble; "the use of the word "(en)taillié" seems to indicate that the material was carved or engraved in some particular way which added greatly to its value." If the secret of this Oriental process were never learned by European craftsmen, so that few examples of it existed in France, this would account for "l'uevre Salemun" becoming purely a literary expression; the very mention of the name would create an impression of great value and rarity in the mind of the reader, even though there is no known connection of the process with Solomon.

It is considered that Eneas influenced the Lais of Marie

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1. Ed. M.K. Pope, 1955, vol. I. See also Roman d'Alexandre, vers. of Alex. de Paris, Branch III, l. 4729: "Li lorains et la sele fu Salemon le roi."
2. p. 181.

de France; Ewert in his edition says: "The work which has left the most numerous and unmistakeable traces in her Lais is the Roman d'Eneas, in respect of language, turns of phrase and the treatment of certain incidents or themes."[1] The poet of the Eneas, then, was the first to use the expression "l'uevre Salemun." Marie borrowed it, and so, among others, did Hue; whether he borrowed it directly from the romans antique or whether it reached him through Guigemar, is not absolutely certain, but it is certain that the expression was first used by the author of Eneas, whose influence on Hue in other respects has already been noted. Marie may have been an intermediary, but it is most likely that Hue borrowed directly from the roman antique for his description in Protheselaus; this statement might be borne out by his use of very similar language in his description in Ipomedon[2] of the same object - a saddle - as in Eneas.

2. A clear instance of Hue's borrowings from the romans antiques in descriptions of marvels is his use of the "mappe-monde" motif. In Protheselaus he describes a room in a tower belonging to the Pucelle de l'Isle, on the ceiling of which is painted the "mappamond[e]" (Pr. 10378-99). This is an imitation of the ornament found in the tent of Adraste, in Thèbes.[3] Hue's

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1. Op. cit. Introduction, p. xiv.
2. See above p. 122
3. ll. 3979-4068.

description is much shorter, less detailed and less informative than that of Thèbes, which portrays the five different climatic zones of the earth, the great cities, the seasons and the great men. Hue summarises this description, very briefly, omitting most of the details. He reduces the passage of about ninety lines to one of twenty.

Like the tent of Adraste, the room of the Pucelle de l'Isle is richly decorated:

> El secle n'ot melz aturnee
> De dras de seie, de curtines
> D'or brusdees, beles et fines,
> De blanche see et de tapiz.
>
> (Pr. 10381-4)

> Ne fu de chanve ne de lin,
> Ainz fu de porpre outremarin.
>
> (Th. 3981-2)

> De bons tapiz fu jonchiez toz. (Th. 4060)

Whereas the author of Thèbes, on the one hand, describes the mappemonde in detail, Hue, on the other, gives no such clear, colourful picture, though he uses similar words here and there.

> Et peint i ot mainte merveille.
> A compas i fu mapamonde
> Enlevee, tote roonde.
>
> (Th. 3984-6)

> A fin or peint ert li voltiz,
> Descrit i fu l[a] mappamond[e],
> Li cels, l'air et terre r[e]eund[e],
> Les esteiles et les planetes,
> Le zodias od tu[tes] lètes
> Et tut le firmament r[e]unt,
> Soleil et lune et tut le mund.
>
> (Pr. 10385-91)

For the details of the sun, moon, stars and planets Hue probably drew, not upon the descriptions of the tent of Adraste, but upon that of the chariot of Amphiaraus, which, again, is much more detailed than Hue's picture. It appears also in Thèbes; (4713-78) the seven arts are portrayed, which Hue does not mention.

3. For the last eight lines of this description Hue obviously borrowed again from the earlier passage in Thèbes; here, he expands the information he obtains. The author of Thèbes enumerates the jewels decorating the tent, and continues:

> Ot tant en l'or, qui l'avironent,
> Contre soleil grant clarté donent.
>
> (Th. 4029-30)

Hue does not name the stones, but describes the light they give, with his customary pleasure in contrasting colours which we noted above in his descriptions of clothing.

> En la vote rot riche peres
> Mult precioses et mult cheres.
> Les peres gettent tel clarté
> Unc ne fu si grant oscurté
> Ne si tenegre nuit [n'en ere]
> Que la cambre n'en fust si clere
> Cum entur midi en este,
> Quant soleil rent sa grant clarté.
>
> (Pr. 10392-9)

Troie contains a description of bright stones similar to Hue's; in the Chambre de Beautés, Benoît tells us, there were many precious stones, which he names.

N'i coveneit autre clarté,
Quar toz li plus beaus jorz d'esté
Ne reluist si n'a tel mesure
Come el faiseit par nuit oscure.

(Tr. 14643-6,

Benoît's description perhaps suggested to Hue the idea of contrast which the later poet describes so clearly.

A similar point occurs in Eneas, in the description of the hero's shield, which is decorated with a carbuncle

Qui par nuit gitot tel clarté
Com se ce fust un jor d'esté.

(En. 4465-6,

The mention of the carbuncle in mediaeval literature was, as Faral tells us "une sorte de lieu commun et pour laquelle il est inutile de chercher une source."[1] It appears frequently in the romans antiques, from which, no doubt, Hue borrowed it.

Tant escharboncles cler ardanz! (Th. 2955,

It decorated most marvellous buildings and objects. Even the tigress in Thèbes

[illegible] - aveit enz el front davant
Un escharboncle mout luisant.

(Th. 4295-6,

In Thèbes, too, a carbuncle lights the way to the city of Argos and serves as a lighthouse:

Vit resplendir une clarté
En la tor d'Argos la cité;
De la cité vit le danjon,
L'escharbocle qui luist el son:
Uns escharbocles i luist fort,
Qui monstre as notoners le port. (Th. 629-34,

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1. Op. cit., p. 352, n.1.

Another common ornament in mediaeval literature was the automaton, often a bird, of wonderful workmanship, usually of gold, which surmounted a building and cried out in certain circumstances. The Chambre de Beautés in Troie is full of astonishing automata- figures of a juggler, a musician and many others. In Thèbes we read of a golden eagle on the tent of Adraste, which

> Des que soleuz ne venz le toche,
> Fou ardant giete par la boche.
>
> (Th. 2957-8)

Another is described in Ipomedon; it surmounts the tent of Meleager:

> Un aigle par en mount aveit,
> Mut par ert bone e ben ovre,
> Trestut de fin or tresjete:
> Par tel engien ovrez esteit,
> Quant li gardeins del tres voleit,
> A poi de vent getast teus cris,
> Par tut le païs fust oïz.
>
> (Ip. 3294-300)

The description also mentions the carbuncle:

> En son bec un escharbucle out,
> K'el païs veist l'un entur
> Si cler, cum s'il fust de grant jur.
>
> (Ip. 3301-3)

Descriptions of this kind originated in reality, for we know that in the Orient, especially in Constantinople, automata were constructed by mediaeval craftsmen. The writers of romance

took possession of the idea, pleased their public and in the end surpassed their original source of inspiration, the strange growing into the marvellous. As far as Hue de Rotelande is concerned, his sources are most probably the romans antiques and current traditions.[1]

The enumeration of precious stones is conventional in mediaeval literature; lists occur in Thèbes (4025 ff.) and Troie (14636 ff.), to heighten the richness and beauty of the descriptions. The usual number was twelve, as Benoît says in Troie:

> .....les doze pieres gemeles
> Que Deus en eslit as plus beles
> Quant precioses les noma. (Tr. 14633-5)

He lists them, including a thirteenth, the carbuncle:

> Co fu safirs e sardina,
> Topaces, prasme, crisolite,
> Maraude, beriz, ametiste,
> Jaspe, rubis, chiere sardoines
> Charbocles clers e calcedoine.
>
> (Tr. 14636-40)

Thèbes has a list containing ten stones (4025-28), which omits "safirs" "charbocles" and "prasmes" and has "jagonces" which seems to correspond to "rubis". Faral[2] considers that b oth Thèbes and Troie depend individually on the Apocalypse, XXI, 19-20, for this information.

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1. Klückow (ed. Pr. p. 5) says that an automatic eagle which cries out when the wind blows occurs in Aliscans, but we have not been able to locate the referenne.
2. op. cit., p. 352.

We have already mentioned a jewelled cup that Hue describes in Ipomedon. He, too, enumerates the stones.

> Mut i out prames e jagunces,
> Esmeraudes e calcedoines,
> Rubiz, gernetes[1] e sardoines,
> E charbuchles e grisolites,
> Diamandes e amatistes,
> Topaces e meinte turcheise:
> Ki la coupe out, out grant richeise;
> Mut i out grisophas e jaspes.
>
> (Ip. 2918-25)

Hue cites fifteen stones, four of which - "gernetes," "diamandes," "turcheises" and "grisophas" are not found in the romans antiques, but which he may have found in a contemporary lapidary.

Mediaeval poets gave frequent details of the marvellous properties of precious stones. We have already mentioned the superstition concerning the carbuncle; other jewels also possessed magic properties. Benoît de Ste-Maure and the authors of Floire et Blancheflor and Athis et Prophilias say they were found in one of the rivers of Paradise.(Tr. 6843). Benoît mentions stones which

> Teus vertua ont e teus natures
> Qu'ome desvé senz escïent,
> Qui riens ne set ne rien n'entent,
> Rameinent tot en son memoire.
>
> (Tr. 16688-91)

Hue makes several references to stones with magical or health-giving properties. Those which decorate the cup are

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1. "gernetes" - see also Eneas 7682 - "jagonces grenat."

Mut cleres e mut vertuuses. (Ip. 2916)

and Del cuvercle esteit le pomel
D'un mut grant safir cler e bel
†vomiting La gent del felun† garisseient.

(Ip. 2931-3)

Precious stones naturally add to the properties of the magic ring, a very common phenomenon in Old French literature. Probably the earliest is that described in Troie (167 ff.). Medea gives it to Jason; it can make him invisible or invisible, it will defend him from all dangers and enchantments and will render him invulnerable; the stone gives it these properties. Lunete gives Yvain a similar ring (Yv. 1026-37). Ipomedon has a ring given to him by his mother, whose stone staunches a wound:

La piere ert bone e estancha. (Ip. 9784)

Protheselaus is given one with another attribute; it has the power to keep him awake, in spite of the attempts of the Chevalier Fae to send him to sleep by means of a trick which Hue does not specify.

Mais del dormir ben vus guarrai
Par un anel que vus durrai.

(Pr. 4 128-9)

Faral[1] considers that the story of Jason's ring is probably imitated from the legend of Gyges, who gained possession of a brazen ring which rendered him invisible. As the magic ring

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1. op. cit., p. 340.

played so widespread a part in Old French romance, and especially as one appears in the Roman de Troie, it can fairly safely be assumed that Hue's source was the roman antique, probably strengthened by his reading of the romans bretons, Yvain in particular, and by his own imagination.

4. In Protheselaus we read of a magic fountain whose sources are probably to be found in the Roman d'Alexandre.[1] Here the poet describes a wonderful orchard, which contains rare and precious trees and herbs. In the orchard is a meadow, where there grow herbs with healing properties:

> Et antre les devises del vergier ot un pré
> De totes bones herbes garni et esaucé.
> Nuls hom n'a tant lo cors enferm ne engroté,
> Ni lo cuer entoschie ni tant envenené,
> De langor sovrepris ne d'autre enfermité,
> Ne de la rate poirie ni lo fee dampné
> Ne poing ni braz ni pie ni membre nul colpé,
> Si l'om l'eust un poi per lo pre trainé,
> Per ce que l'erbe eust a lo sanc adesé,
> Mais tant eust dormi qu'il eust reposé,
> Sempres n'en levast sains e plains de sanité
> De la fleiror des herbes e de la olité.
>
> (Alex. 5946-57)

Hue's fountain is in a meadow; around it grow herbs, whose scent cures sickness:

> Meinte herbe i aveit vertuose
> Ki mult fler[ei]ent ducement
> En cel päis espessement.
> De mals, d'enfertez, de langor
> Guariss[ei]ent par la fleror. (Pr. 2921-5)

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1. Version de Venise, ed, Milan S.La Du, Princeton 1937.

The poet of the Alexandre goes into greater detail, but we note at once that both he and Hue use the words "enfertez," "langor" and "fleror" in exactly the same way.

In the meadow of the Alexandre is a fountain:

> Tres en mei leu del pre sort une fontanelle
> Dont la dous isteit freide e blance la peirelle.
>
> (Alex. 5966-7)

Hue elaborates somewhat on this: his fountain is shaded by a laurel tree, which keeps the water cold all the year round:

> En cel pré ot une funtaine
> Dunt l'ewe e[stei]t [et] duce e seine;
> Un lorer d'une part s'estent
> Ki l'ewe de chalur defent.
> Ja l'esté n'avra tel chalor
> Que l'ewe perde sa freidur.
>
> (Fr. 2914-19)

Hue seems particularly fond of the laurel tree idea; he uses it in Ipomedon:

> Li reis entra en un verger
> Et od lui meint bon chevaler;
> Asis s'est lez une funteine,
> Dunt l'ewe esteut [e] clere e seine;
> Un lorer i out d'une part,
> Quant tut le plus eschaufe art
> Li soleuz od sa grant chalur,
> De meins n'avra l'ewe freidur.
>
> (Ip. 2191-8)

Twice he mentions the coldness and health-giving properties of a spring:

> Venuz sunt a une funteine,
> Dunt l'ewe esteit e freide e seine.
>
> (Ip. 8179-80)

> "Kar traium vers cele funteine,
> Jo quit, k'ele est e freide e seine."
>
> (Ip. 8911-12)

In Floire et Blancheflor (ed. M. Pelan, Paris 1956) we read of an orchard, the property of the emir of Babylon. It too contains a spring:

> .....une fontainne
> Dont l'ewe est froide, clere et aunne.
>
> (Fl. et Bl. 1657-8)

In her note to these lines (p. 160) the editor reminds us: "Presque fatalement "fontainne" amène "sainne," and quotes from Florimont, 52o-2:

> En cel preiz ait une fontenne
> Dont l'aigue est douce, fraiche et sainne.

We see here almost the exact words Hue uses in Protheselaus, which may have influenced the author of Florimont, which was composed about 1188.

The general health-giving qualities of marvellous springs, then, appear to be a common-place in mediaeval French literature. However, the details are more interesting, especially those in Protheselaus. Here the water has certain special properties:

> Cil qui la dent-dolor aveent,
> Burent de l'ewe et guarisseient.
> Ki de leprez fussent gregez,
> De fevre u d'altre[s] mals chargez,
> Lor vis lavassent et lor meins,
> Si s'en alassent trestuz seins.
>
> (Pr. 2928-33)

The fountain of Alexandre contains the water of perpetual youth, and that in Floire et Blancheflor is used as a test of virginity. There is nothing of this in Hue. His reference to the curing

of leprosy and other diseases by washing in the water can most probably be traced to a Biblical source: the story of Naaman the Syrian, for instance,(II KINGS 5),must have been well-known to Hue and his contemporaries. As for his reference to the curing of toothache, we can find no parallel anywhere. It is possible that Hue was thinking of some magic well in Wales which had this reputation, but, as we have already suggested, it is likely that Hue had no use for Wales or the Welsh. We can only assume, either that Hue obtained this detail from some source unknown to us or lost, or that he invented it himself.

Apart from this detail, it seems fairly certain that Hue's sources for the magic fountain were the romans antiques and in particular the Roman d'Alexandre. There is in Thèbes a short description of the orchard of Hypsipyle (Th. 2143-58). Gardens with exotic plants and animals were attached to mediaeval castles, and poets probably embroidered this fact in their descriptions. O. M. Johnston, in an article on "The description of the emir's orchard in Floire et Blancheflor,"[1] gives the principal characteristics of this and other marvellous orchards in Old French romance. It is a place of perpetual spring, abounding in flowers fruits, spices and singing-birds. It is easy to see, he affirms, that this is a mere reproduction of the conventional Other-World landscape frequently described in mediaeval literature. He also refers to Irish tales containing similar descriptions, and

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1. Z. f. r. Ph. 32, 1908, pp. 705-10.

to Yvain, Erec, the Castle of Pasme Avanture (Yvain), Perceval, the Garden of Eden and Dante's Purgatorio. The landscape of the Courts of Love was the conventional spring scene, he says, and had no connection with the Other World.

A. Henry, in an article on the Roman d'Alexandre[1] mentions three episodes, one of which is that of three marvellous fountains. Their source, he says, is certainly Oriental. It seems unlikely that Hue's main source could be other than Alexandre, with a possible influence of Floire et Blancheflor. We consider that there is little question of his having thought of an Other-World landscape in his description in Protheselaus; he probably visualises only a pleasant picture, with commonplace and conventional marvels which he knew would appeal to his readers. Yet we have in this passage the original touch of the cure for tooth-ache, and Hue's customary combination of details from various sources.

As in the works of his predecessors, Hue's fountain contains precious stones:

> [Et] a[l] fun[t] de cele funteine
> Ot meinte pere bone e seine.
>
> (Pr. 2926-7)

5. Mediaeval poets frequently mention the Orient; from there come the rare objects they describe, and the mere allusion to Babylon, Persia or India gives colour and prestige to their

1. "Etude sur les sources du Roman d'Alexandre de Lambert li Tors et Alexandre de Bernay", Romania 62, 1936.

descriptions, as we have already seen with regard to "l'uevre Salemon." Hue mentions "Inde" six times in Ipomedon,[1] Leonins, a hideous and villainous knight, is daid to come from there; no doubt this statement would add to his strangeness. India was a far-off, exotic land and probably represented the ends of the earth to Hue and his readers.

"Inde la Superior" is twice mentioned in Troie, both times as the place where wonderful garments were made. The first instance is in a description of the hats of Diomede and Ulysses:

> En lor chies orent deus chapeaus
> Faiz de la plume d'uns oiseaus
> Qui conversent, ço dit l'Autor,
> En Inde la Superior.
> Soëf uelent, ços sai retraire,
> E si n'est color que n'i paire.
>
> (Tr. 6227-32)

The second reference occurs in the description of Briseida's garments:

> En Inde la Superior
> Firent un drap enchanteor
> Par nigromance e par merveille.
>
> (Tr. 13341-3)

A mantle was made from this material, says Benoît, and he adds a few lines later some further details about its composition;

> L'om les claime dindialos;
> Mout vaut la pel e plus li os.
> Onc Deus ne fist cele color,
> En taint n'en herbe ne en flor,
> Dont la pel ne seit coloree.
>
> (Tr. 13367-71)

This strange "beste" is Oriental too. There are two passages in Protheselaus which appear to have been influenced by Benoît's

1. Ip. 219, 2738, 7695, 8001, 9697, 9936.

descriptions. Both contain references to "Inde major," The first is a description of the hero's hat:

> El chef li sist ben un chapels
> Qui fu fait en Inde major
> Li pelz est d'estrange color;
> Nuls hom deviner ne saveit
> De quel color li pelz esteit.
>
> (Pr. 1539-43)

This show details borrowed probably from the first and third passages quoted from Troie; Hue has taken the idea of the wonderful hat and has slightly altered the reference to colour that occurs in the description of Briseida's mantle.

We read of the same hat later in Protheselaus:

> "Fait fu en Inde la major;
> Ne sai deviser la color;
> A chascun 'ore color change,
> Unc ne veistes si estrange.
>
> (Pr. 2680-3)

This suggests that the material may have been shot silk, but the use of the word "pelz" could mean either that Hue was inconsistent and had forgotten what material he had described in the first passage, or that he was attempting to create an impression of wonder and mystery by describing a material which existed only in his imagination.

Hue's imagination seems to have been more active in his writing of Protheselaus than when composing Ipomedon; there, besides the references to India as Leonins' birthplace, he alludes only once to objects made in India, and with very little detail:

> Uns esperuns out de fin or,
> En Inde bes out fet un mor. (Ip. 2737-8)

Hue mentions, besides India, only three other Oriental or exotic countries - Arabia, Persia[1] and Africa.[2] These are only referred to in order to give an impression of distance. Babylon, which occurs in Thèbes (6531), "les fleuves du Paradis" (Th. 6522; Tr. 6843, 13398, 16682), Egypt (Th. 896) are never mentioned by Hue. He refers to Thessaly, as do the authors of Eneas and Troie, but this must have been a well-known place-name which he coul d have heard frequently. It was the recognised land of magic and marvels[3].

We have already referred, in the section dealing with names, to Hue's imitation of Thèbes in introducing into Ipomedon the magician Amphiaraus. Hue also borrows from Eneas, in giving to Sebille, the aunt of Melander, the name of the Cumaean priestess and similar attributes to hers and to those of the sorceress consulted by Dido. Sebille "sot mult de mescines" (Pr. 2418) and she heals the hero's wound by means of herbs and "triacle," remedies used in Greece and probably well-known to Hue and his contemporaries.

Ipomedon and Protheselaus do not contain many "marvellous" descriptions, considering their length. In the second romance Hue relies more than in the first on this method of impressing

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1. Ip. 1029. 2. Pr. 11632.
3. Tr. 1557-8; Erec 2403, an obvious borrowing from Troie; Cl. 2962-70.

his readers; he draws details and descriptions from the three romans antiques, and seems to have imitated their ideas without greatly troubling about copying them accurately; his own imagination colours them is some cases, yet in others he seems to lose the vividness of the original picture, as in his version of the "mappemonde" description, which, as we have seen, he reduces to a summary, without the picturesque details found in Thèbes. As in his borrowing of names, he shows himself, on the whole, to be no slavish imitator. He is not hindered or hampered by the romans antiques; he is able to retain and to reject what he pleases of the material they offer him.

6. We see, then, that Hue's debt to Thèbes, Eneas and Troie is by no means negligible. It is certain that he had read them, and some of the resemblances between them and his own works show that he had a good knowledge of parts of them, or else that he had them before him as he was composing Ipomedon and Protheselaus.

In assessing the proportion of the debt Hue owes to each one of the roman antiques, it is possible to state categorically that Thèbes is the chief onomastic source. Ipomedon contains most of the names Hue drew from Thèbes, with a few from Eneas and Troie, one or two from Hyginus and some from other sources. Of these, only a handful are not classical. The names in Protheselaus are more varied; Thèbes and Troie are the main sources of classical names; a few come from Eneas and Hyginus

and a number from general classical sources. Again the classics and the romans antiques account for most of the names. Hue draws a dozen or so of the proper names from the Bible.

Hue uses all these names with very little reference to the characters who originally bore them; he does not borrow personalities as well, except in one or two cases that we have noted. His characters' exotic names and even their races have little to do with their actions and personalities. They have been brought up to date and domesticated, so to speak.

In descriptions of persons Troie appears to have been Hue's main source; he uses it about twice as frequently as Thèbes or Eneas. Ipomedon contains a good deal more of this kind of description than Protheselaus, in which there are no long descriptions of persons. A large number of Hue's details and ideas are those conventionally used by all twelfth century romancers, and observed from contemporary life and fashions. In general he follows the pattern used by the authors of the romans antiques, which they learnt from the schools. Hue varies his material considerably, pruning or elaborating, and developing the details that appeal to him. He gives his portraits liveliness and originality by this approach to them, and by adding appreciative comments of his own. He shows a keen and observant eye for colour and for what is striking in a person's dress or appearance.

Descriptions of objects are of minor importance in Hue's work. He appears to be less firmly bound than his predecessors by the convention of astonishing his readers with marvellous and exotic descriptions. However, as we have seen, he borrows a few ideas from the romans antiques, mainly well-known ones that were often used by twelfth-century writers of romance. The most interesting of these descriptions is that of the magic fountain, the details of which Hue probably obtained from the Roman d'Alexandre. Ipomedon and Protheselaus contain these descriptions in about equal proportions, although those in the second romance are rather more interesting than those in the first, as they include the magic fountain and the reference to "l'uevre Salemon."

We shall see in a later chapter to what extent Thèbes, Eneas and Troie influence Hue's treatment of love. As far as his choice of names is concerned and his descriptions, however, the influence of the romans antiques is certain and definable. Yet Hue has not followed his models slavishly; he has used them somewhat indiscriminately, picking out what material best suits his purposes, and discarding what does not interest him. This is confirmed by G. D. West in his chapter on descriptions in Ipomedon and Protheselaus.[1]

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1. "The use of description in the French octosyllabic verse romances."

CHAPTER 8.

HUE DE ROTELANDE'S CONCEPTION AND TREATMENT OF LOVE.

I. THE INFLUENCE OF OTHER ROMANCES AND OF COURTOISIE ON LOVE EPISODES.

1. The meaning of courtoisie and the general use of the word.
2. The parts played by love in Ipomedon and Protheselaus.
3. The importance of the prowess theme in Ipomedon and Protheselaus.
4. The extent of courtly influence on other aspects of love in Ipomedon and Protheselaus.

The study of Hue de Rotelande's treatment of love is necessarily somewhat complex, as neither of his romances falls clearly into any one of the categories to which much of the twelfth century French love literature can be assigned. Ipomedon and Protheselaus contain several different conceptions of love, drawn from the chansons de geste, the romans antiques and the romans bretons.

At the time when Hue was composing his romances, between 1174 and 1191, other poets had taken up the ideas on love expressed by Ovid. The first of these writers was probably the author of Eneas, composed about 1155. The conception and treatment of love displayed in this romance had an enormous influence upon later twelfth century poets, who imitated and borrowed from

the love affair between Dido and Eneas, and particularly the affair between Eneas and Lavine, in which the poet develops Ovid's ideas of the onset of love and the effects of emotion upon lovers. Benoît de Ste-Maure probably used Ovid and the Eneas in Troie, when he describes Achilles' love for Polyxena, and in the episodes of Briseïda's love for Troilus and later for Diomede, which he narrates with great liveliness and irony. The influence of Eneas upon Cligès is particularly noticeable. A certain amount of love interest appears in Thèbes, giving it the right to be called the first of the romans courtois, but there is very little development of the emotions of the characters involved, except that of grief.

1. A very important influence upon love literature of the twelfth century, and one which survived and flourished for many decades afterwards, was that of courtoisie. Frappier[1] gives a definition of this quality, and we shall summarise it here, together with his general remarks on amour courtois.

As its name implies, courtoisie sprang from court life. It is closely bound up with a transformation in the manners and in the structure of the nobility during the twelfth century. The aristocracy had become a hereditary class which tended to codify its rules of behaviour.

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1. J. Frappier. Chrétien de Troyes, l'homme et l'oeuvre. (Connaissance des Lettres). Paris 1957.

The word "courtois" is complex in meaning.. It is used sometimes in a broad sense, implying deeds of chivalry and worldly elegance and politeness, and sometimes in a more restricted sense, implying an art of love inaccessible to ordinary people. It is the embellishment of the desires of love and the discipline of passion which constitutes courtly love. The courtly hero combines the noblest qualities of the epic hero - prowess (preux and courtois are two adjectives often associated in twelfth and thirteenth century romances), family pride and self-control - with other qualities which adorn social life - distinguished language, manners and dress, scrupulous loyalty in battle, generosity, and physical beauty, which is rated as highly as strength and courage. These chosen beings are raised far above the common order by their inborn nobility or by some great secret thought.

We shall now give a few brief examples of the use of the words courtois and courtoisie from the romans antiques to Hue's works.

In the Roman de Thèbes, Polynices and Tydeus are described as "corteis, proz e legiers" (Th. 994) - in fact, they have good manners and are courteous in the modern sense.

> Polynicès que corteis fist,
> Qui sa méré par la main prist.
>
> (Th. 4099-100)

Aton is said to have possessed all the virtues that will later be grouped together as courtoisie - beauty, generosity, gaiety,

kindness, friendliness, prowess, wisdom.[1] Courtoisie, however, is as yet only one virtue, and not a combination of virtues.

In Eneas courtoisie appears to have little importance as such. The praise Dido gives to Eneas' son;

"Molt par est cortois ses fiz."

(En. 1288)

is vague in the extreme. It has not even the restricted meaning we find in Thèbes.

When we come to Troie, we find that the word "corteis" is beginning to acquire some of the sense it is to have in later romances. Benoît says of Ulysses:

De sa boche isseit granz gabeis,
Meis mout est sages e corteis.

(Tr. 5209-10)

In the description of Hector, "corteis" is contrasted with "vilain", and we assume that it implies nobility of birth, character and behaviour:

De corteisie par fu teus
Que cil de Troie e l'oz des Greus
Envers lui furent dreit vilain:
Onc plus corteis ne manja pain.

(Tr. 5353-6)

Chrétien, in Erec, brings the meaning of "courtoisie" nearer again to its accepted definition in twelfth century romance. Enide's father , in spite of being poor, is "frans

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1. Th. 6313-44.

e cortois" (Erec 1541).[1] Erec himself, and Enide, are "corteis"- well-born, well educated, and physically and morally admirable.

We have the same idea of courtoisie in Cligès; it becomes a quality possessed as a matter of course by the well born.

The implications of courtoisie in the Charrette are so closely connected with the conception of love expressed there that we shall not discuss them immediately, but include them in the examination of the influence of this romance upon Hue.

At the very beginning of Yvain Chrétien describes Arthur, who teaches both prowess and courtoisie:

> Artus, li buens rois de Bretaingne,
> La cui proesce nos ansaigne,
> Que nos soiens preu et corteis;"
>
> (Yv. 1-3)[2]

And Kay, albeit sarcastically, describes Calogrenant:

> "Mout vos voi or preu et saillant,
> Et certes mout m'est bel, que vos
> Estes li plus cortois de nos;
> Et bien sai, que vos le cuidiez,
> Tant estes vos de san vuidiez;
> S'est droiz que ma dame le cuit,
> Que vos aiiez plus que nos tuit
> De corteisie et de proesse."
>
> (Yv. 72-79)

Courtoisie, then, eventually includes every quality desirable at court: it is a social virtue. The man who is courtois is equal to every situation; he is perfect in physical beauty and in moral qualities. Kay, apparently, does not possess it; he is "enuieus" and "vilains", the opposite of "courtois."

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1. Chrétien de Troyes. Erec et Enide. ed. M.Roques. 1952. C.F.M.A
2. Chrestien de Troyes. Yvain (Le Chevalier au Lion). ed. T.B.W.Reid. Manchester 1942.

In most of the quotations illustrating Ipomedon's character, we come across the words courtois and courtoisie. Ipomedon was brought up in the courtly tradition by a "mestre" who was

> si curteys,
> Ke el mund n'oüt si riche reys,
> K'il ne[l] soust mult bien servir
> E les custumes retenir.
>
> (Ip. 199-202)

The boy is handsome, gentle, well educated:

> Vallet esteit e beaus e gent,
> De merveillous afaitement:
> N'out el mund(e) si beau juvenceus
> Ne si aligne ne si beaus,
> Ne si curteys ne si vaillant,
> Si franc, si duz ne si soffrant.
> Tute genz de luy disei(en)t bienz,
> Mult savoit d'oysaus e de chienz
> E mult esteit de bon servise:
> Tuz l'amoient pur sa franchise .....
> Li vadlet oncor(e) sot assez,
> E si fut il mult bien lettrez.
>
> (Ip. 187-96; 203-4)

We learn later that he can compose songs:

> Un chaunt, k'il out fet, vet chantant.
> (Ip. 2721)

He has a remarkable knowledge of hunting technique:

> "Or (e) poez, seignurs", fet la fiere,
> "Veer, valet de grant maniere,
> Corteis e affaite de bois;
> Or(e) me suez, qe jeo me voiz
> Veer, come cil vodra fere
> E cum il siet son serf defere!"
>
> (Ip. 647-52)

He is skilled in the social arts - "curteis e bien apris" (504) -

as we learn when he presents a cloak to the butler at La Fiere's court. He is generous and kind, and wholeheartedly liked by everyone at the court. In fact, it is this combination of good qualities and skill, particularly hunting skill, that causes La Fière to fall in love with Ipomedon, as we shall see,[1] because "mult est plein de curteisie." (684) Incidentally, Hue shows an interest in and a precise knowledge of hunting in his descriptions of Ipomedon's skill.

This new courtly ideal was in harmony with the increasing importance of women in feudal society. The part played by them in the refinement of manners is proved by another distinctive characteristic of the courtly hero: not only does he love, but he must love. Without love, he cannot aim at courtly perfection. The privilege and joy of the courtly knight is to show himself worthy of his lady, to deserve her, by winning honour and renown in battle and in adventures.

There was disagreement between marriage and the conception of amour courtois, as we shall point out more fully later on. The superior social rank of the lady partly explains the idea of love service: the vassal had duties towards his feudal lord and was bound to do homage to him. The service d'amour, then, was not a wholly artificial conception.

Reason played a certain part in courtly love: the sentiment

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1. Ip. 583-662.

was not was not a blind or fatal passion, but was founded upon choice. The lady was chosen for her physical and moral beauty - for her "valeur".

Secrecy was demanded of "fins amants", and love had to be from a distance; it was strengthened by absence and by obstacles. These ideas became a doctrine, an etiquette that ruled the affair and the progress of the lovers.

Although amour courtois at first grew up in the Midi, especially in Limousin and Poitou, it was already penetrating into the North from 1150, partly owing to the influence of Eleanor of Aquitaine and her daughters. Moreover, social and psychological conditions differed very little in the North and in the South, where the courtly ideal catered for the same aspirations. However, it became more flexible, with more shades of meaning, and sometimes less vigorous and colourful as it passed into the North.

It is to the literature of the langue d'oïl that we owe the creation of the romance, which became almost at once the roman courtois. The romance, being able to add to the analysis of the moral life an action full of adventures, lent itself much more easily than the chanson of the South to the portrayal of character.

The greatest exponent of amour courtois, and of courtoisie in general, was of course Chrétien de Troyes. In his love romances - Erec, Cligès, the Charrette and Yvain we find the

waxing and waning influence of amour courtois; Erec is uncourtly in this respect; Cligès expounds many of the rules and ideas of courtly love; but it is in the Charrette that we find the purest representation of it. That the restrictions which amour courtois imposed upon its exponents did not altogether suit Chrétien is shown by the different conception of love found in Yvain. This is the form of courtly love and courtoisie most generally associated with Chrétien.

We see, then, the possibility of several different conceptions of love as influences upon Hue: the type of the chansons de geste, which is completely uncourtly; that of Thèbes; the Ovidian presentation of love symptoms which courtoisie took from Eneas; the pure form of amour courtois of the lyric and the Charrette; and Chrétien's own interpretations of courtly love which are peculiar to his romances.

It will appear from an examination of the love interest in Ipomedon and Protheselaus that Hue was acquainted with all these conceptions of love, as indeed he could hardly fail to be, if, as we assume, he had read these examples of the romans courtois. However, he does not choose any single one of them as a basis for his own portrayal of love; he draws elements from them all, including occasionally the chansons de geste, according to his tastes. His poems are therefore something of a literary hotchpotch, with ideas taken from all his reading and treated with his own particular originality.

2. Another fact adds to the complexity of this discussion: in each of Hue's two romances the parts played by the love element differ considerably. We shall begin by indicating briefly what these parts consist of in the two poems.

Ipomedon is above all a love story. In it we read of love's effect upon one man and of three women's love for him. Love is the main theme of this first romance, as with Chrétien's romances, Erec, Cligès, Yvain and the Charrette. It is the mainspring of the action and the force which drives the hero to his adventures. It is the only interest in the heroine's life, and it provides two interesting minor episodes in the cases of the unrequited love of the queen and Ismène.

Ipomedon is attracted to La Fière on hearing about her. Once he has met her and knows her well, he falls completely in love with her. She takes exception to his lack of prowess, but cannot prevent herself from loving him, in spite of her vow to marry only the bravest knight in Christendom. Although La Fière is afraid that she has discouraged Ipomedon's love by her indirect reprimand to him[1] he is, on the contrary, encouraged by her words to remain faithful to her and to make himself completely worthy of her by gaining prowess. La Fière, too, is encouraged rather than discouraged in her love by Ipomedon's

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1. V. Ip. 880-84, and above, p. 32.

possible indifference to her.

As in many romances of this period, Cligès, the Charrette, Yvain for instance,-the lady's part is to stay at home, refusing all offers of marriage in order to remain faithful to the man she loves. La Fière does this, and we remember the wretchedness she suffers at times of despondency and despair; but she does not spend her whole life regretting her lost lover, and we remember also her stratagems against her barons.

The lover's part is a life of action: in Ipomedon's case, he must win renown not only for its own sake, but also to prove his love and to be worthy of hers. The chief incident which shows La Fière that he has accomplished his task is the three days' tournament, in which his performance is conventionally phenomenal.

At this stage we understand that love is no longer Ipomedon's only motive in his new life of military exploits. He has grown to enjoy the life, for its own sake as well as for La Fière's sake. However, he still remains faithful to his lady, and has no desire to marry anyone else. He takes his position as "druz la reine" at Meleager's court as a joke, a pleasant way of avoiding suspicion and preserving his disguise.

Meleager's queen is the second woman to fall in love with Ipomedon. She never speaks of her love, and has no importance in the intrigue, but it provides an interesting episode. She, too, loves Ipomedon is spite of his apparent lack of prowess,

and we may suppose that, were it not for this failing, whe would have declared her love.

After the tournament, Ipomedon is in no hurry to claim La Fière, although he assuredly still loves her. Later he fails to claim the hand of the daughter of Darres, in order to remain faithful to La Fière, and he suffers further ridicule at Meleager's court when he comes to defend her against Leonins.

This final section of the poem brings us to the episode of Ismène's love for Ipomedon. So great are his nobility and courage that his fool's clothing and behaviour, which she scorned at first, become unimportant. Unlike La Fière and the queen, Ismène declares her love without delay, and is not discouraged by Ipomedon's almost brutal repulse of her. Ismène's offer to marry Ipomedon and let him inherit her father's territory does not affect his fidelity to La Fière.

Ipomedon defeats Leonins and at last claims La Fière's hand in marriage.

Perseus, one of Capaneus' companions, sums up Ipomedon's achievements[1] and the ignominies and hardships he suffered for love of La Fière:

> "Uncore ad il pur vus fet plus:
> Pur vus se fist rere le col,
> Pur vus se fist tenir pur fol,
> Pur la deredne pur vus feire;
> Pur vus ad eu meint cuntreire,
> Pur vus ad suffert meinte peine!" (Ip. 10384-9)

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1. Ip. 10360-80.

Ismène praises the secrecy he maintained for La Fière's sake:

"Dame, fut unc nul teus,
K'el mund fust niez d'homes morteus,
K'unc ne me moustra sun segrei?
Ki si erra lunges od mei,
Mut ad atendu e suffert,
Mut s'est pur vus tuz jurz covert."

(Ip. 10393-8)

In fact, like all his fellow-heroes in Old French romance, Ipomedon is the greatest and most faithful lover of all time, and sends his message to all other lovers:

Hue de Rotelande dit
E vus mustre par cest escrit,
K'unkes pus cel tens ne fut niez
Ne chevaler ne clerc lettrez,
Ki del tut, senz faire sun bon,
Amast, cum fist Ipomedon.
Ipomedon a tuz amanz
Mande saluz en cest romanz
Par cest Hue de Rotelande,
De par le deu d'amur cumande
Des or(e) mes lealment amer
Sens tricherie e senz fauser.

(Ip. 10551-62)

We have, then, the story of one man's efforts to make himself worthy of love. The necessity for his doing so, is an important subject in the study of Hue's treatment of love.

We shall examine later the types of lovers presented in Ipomedon, and shall mention briefly here that Hue includes the conventional successful love between the hero and heroine, the unrevealed and unrequited love of a married woman for the young hero, and the sudden, violent love, also for the hero, of the lady-in-waiting, a fairly secondary character.

In the second romance, Protheselaus, the part played by love is by no means so important. It is seldom forgotten, but it is in reality almost a secondary theme, the main theme being the regaining of the hero's stolen inheritance. The primary love interest is provided by Medea, the queen of Crete and widow of Meleager.

The reader can distinguish in this romance four separate types of lover. First we have the hero, Protheselaus. He, it appears, loves Medea before ever seeing her. His love, however, as we have said, is not the chief interest in his life. He remains faithful to his lady, although he believes she hates him, and he is unmoved by the efforts of other women to make him love them. His love is strong and not easily shaken, but it is usually in the background.

Next comes the love of the heroine for the hero. Medea's love is entirely due to a "reste de tendresse" - the love she experienced for Ipomedon when he was her "druz" has been transferred to his younger son Protheselaus, because of the young man's reputed resemblance to his father. Medea is no passive lover; she does her best to help Protheselaus as much as she can, and takes a protective interest in his troubles.

The very brief mention of Ismène's emotion on seeing the hero shows a similar feeling to that of Medea:

Ismeine est alques trespensée.

Al cop doner ad ben vëu
Et sot assez qui fiz il fu.

(Pr. 5907-9)

She, too, transfers her affection from the father to the son:

"Jo quid, s[e] lui veneit a grez,
[De s'amur fust] asëurez."

(Pr. 5932-3)

And she too helps him as far as she can.

Candace and the Pucelle de l'Isle belong to a third type in the nature of their love for Protheselaus. Both fall suddenly and violently in love with him. They offer their love, which he refuses courteously, and they angrily seek revenge. Candace arranges an ambush; the Pucelle de l'Isle has the hero imprisoned to try to force him to accept her offer.

The fourth type of love is that which arises between Melander and the Pucelle de l'Isle. It is entirely conventional, as we shall see, in onset, development and symptoms.

These love episodes are easier to classify and characterise than those in Ipomedon, because of their relative briefness and unimportance. The poem is a roman d'aventures; the poet appears to want to interest his reader by providing a profusion of exciting incidents, rather than any analysis of emotions or treatment of the effect of emotion of his characters and on their actions.

3. Frappier points out that one of the noblest qualities of the epic hero is prowess. Preux and courtois are two adjectives which are often associated in twelfth and thirteenth century romance.[1] In Chrétien's romances in particular, this theme is almost inseparable from the ideal of courtoisie and amour courtois, and the relationship between the duties of a knight and the duties of a lover or husband is, in Erec and Yvain, the main subject of the story.

In Chrétien's first extant love romance, as we know, the starting-point of the hero's adventures is the realisation that he is neglecting his knightly duties and becoming lazy and uxorious:

> Tant fu blasmez de totes genz,
> De chevaliers et de sergenz,
> Qu'Enyde l'oï antre dire
> Que recreant aloit ses sire
> D'armes et de chevalerie.
>
> (Er. 2459-63)

Enyde fears that Erec is becoming a coward - "recreant" - and warns him that he is losing his fame and renown:

> "Vostre pris est molt abessiez." (Er. 2544)

She urges him to take steps to regain his former glory and be again worthy of praise:

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1. Er. 3632; Cl. 151, 2945; Yv. 3, 79; Pr. 68, 8888; Amadas et Ydoine 3769-70; Gui de Warewic 1904.

"Or vos an estuet consoil prandre,
Que vos puissiez ce blasme estaindre
Et vostre premier los ataindre."

(Er. 2562-4)

This loss of "los et pris" is a disaster, and as we know, Erec reacts violently to his wife's advice and sets out to prove that he is no "recreant".

In Yvain, too, we find conflict between the hero's duties as a knight and his duties as a husband. Gawain urges his friend not to allow his love for Laudine to make him sluggish and neglectful of chivalric exploits. The love of a beautiful woman should stimulate him to a desire for greater renown. Again we read the words "los et pris":

"Honiz soit de sainte Marie,
Qui por anpirier se marie!
Amander doit de bele dame,
Qui l'a a amie ou a fame,
Ne n'est puis droiz, que ele l'aint,
Que ses pris et ses los remaint."

(Yv. 2487-92)

We find the same idea in Ipomedon; Tholomeu advises the hero to "vostre pris et vostre los quere" (Ip. 1588), and rejoices that he is in love, for love will spur him on to greater deeds. (Ip. 1593-8)
Yvain asks his wife for leave to go with the king, that he may not be called a coward:

Maintenant congié li requiert
Mes sire Yvains, de convoiier
Le roi et d'aler tornoiier,
Que l'an ne l'apiaut recreant.

(Yv. 2558-61)

Prowess, then, is of enormous importance. Without it all the other virtues are useless: a man without prowess is incomplete, the object of ridicule and shame. In Ipomedon this fact is stressed time and again. As Chrétien does in Erec and Yvain, Hue takes up the subject of prowess as an all-important virtue which must accompany courtoisie in order to achieve complete manliness. As in Chrétien's romances, love inspires prowess and prowess wins love in Ipomedon. Hue's theme is based on a commonplace idea, but as we shall attempt to show, his treatment of it is original.

We have learnt that the young Ipomedon is handsome, brave, gentle, courtly and skilled in hunting. No mention is made of his military virtues. However, after he has spent some time at the court of La Fière, we read that in spite of his lovable nature, something is lacking:

> Mes une chose aveit en sei,
> Dire l'estut, se peise mei:
> Par semblant trop cuars esteit,
> De hardement gueres n'aveit.
> Li valet e li bachiler,
> Kant il aloient bordeier
> Ou eskirmir ou enverser
> Ou pur juer ou pur luter,
> Ypomedon n'i ala pas:
> Sovent en firent mult grant gas.
>
> (Ip. 519-28)

He prefers to go hunting or hawking; no other deeds of prowess

interest him. Yet though this is a disgrace, so great are Ipomedon's other qualities - kindness, generosity, pleasant manners - that people can almost forgive his lack of prowess. His many virtues almost compensate for his lack of prowess, but it prevents La Fière and her knights from admiring him wholeheartedly:

> Mult lur peisa, qe ne fut pruz. (Ip. 540)

Were it not for this failing, La Fière would love Ipomedon; and Hue laments the fact, adding that he does not blame La Fière for her disapproval:

> A deu, quel doel e quel pite,
> Pur cel'achaison fu lesse,
> Ke taunt out fet e dit devant!
> Nul ne la deit blamer par tant.
> Dehez eit touz jours cowardie,
> Ne seit pas a chivalerie!
>
> (Ip. 545-50)

A hunt is arranged for the court, and Ipomedon distinguishes himself. Hue refers again to his lack of prowess, but praises his knowledge of hunting:

> Coment q'il seit pruz d'autre riens,
> [Il] n'est pas le d[e] rein as dhiens.
>
> (Ip. 585-6)

La Fière is much impressed by his skill and praises him before her courtiers.

This display of skill and courage makes so strong an impression upon La Fière that she finds herself in danger of falling in love with Ipomedon. But she remembers her vow[1] and

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1. Ip. 119-132.

Ipomedon's failing , and considers that to love him would bring shame upon her:

"Me serra mie bon;
A tut dis honie en seroie:
Mes, c'il est pruz, jeo l'ameroie.
Allasqe doel, il ne l'est mie,
Mes mult est plein de curteisie;
Ceo ne lui puet entendre pru
A parfornir si riche vou,
Ke jeo par folie vouai:
Pur morir jeo nel dedirai!"

(Ip. 680-88)

After this, the more often she sees him and thinks of him, the more she laments the lack of prowess which prevents her from loving him without breaking her vow:

Mes com ele plus regarda
E cors e façon avisa,
Tant plus fust el(e) desespere,
Sovent madist sa destine,
Quant ensi beau(s) cors oblia,
Qe pruesce ne li dona.

(Ip. 725-30)

She is determined to think no more of him for this one reason:

Tot l'ad de s'amur departi
Pur (la) pruesce qe li faili.

(Ip. 733-4)

One evening, after Ipomedon has again distinguished himself in the hunting field, La Fière sees him gazing at her and realises from his troubled demeanour that he loves her. She decides that he must leave the court as soon as possible so that the unsuitable situation can progress no further. She achieves this by means of a trick: she accuses her nephew, Jason, of loving her lady-in-waiting, Ismène, before he has acquired

prowess. No man, she tells him, can be loved for beauty, goodness and generosity alone.

"Tut te covient autre pruesce:
Mult est cist siecles fieble e tendre,
Quant uns fous, qi n'ad, qoi despendre,
Ainz q'il conquerge los e pris,
Veit suspirant e tres pensifs."

(Ip. 880-84)

She upbraids him roundly, and Ipomedon understands, as she means him to do, that the reproof is in reality addressed to him. He at once leaves the court, and La Fière is left to repent wretchedly of her hastiness and pride. She goes to bed and thinks over the situation in a long monologue which we shall deal with later.

Ipomedon, meanwhile, admits to himself the justice of La Fière's reproaches:

"Eschar est grant de nous bricons,
Ky querrom d'amer achaisons,
K'unqes n'eumes los ne pris."

(Ip. 1149-51)

He tells us he has concealed his knowledge of soldierly activities through pride; perhaps he felt that his courtly upbringing alone would make a strong enough impression upon others. He has no wish, however, to speak of this, and determines to leave the country rather than stay and risk allowing his love to become known.

After giving his "mestre", Tholomeu, a false reason for going away, Ipomedon at last reveals the truth - that he loves La Fière. Tholomeu assures him that as he is in love, he ought

to become a knight and travel from country to country winning renown, for love will improve him in every way. He reminds the young man of La Fière's vow, and encourages him to make himself worthy of her.

"Bel sire, ne vus esmaiez,
Kar, certes, il n'est nul mester;
Mes or(e) vus fetes chevaler,
Kar jeo vus sai de tel vigur,
Ke mult serrez de grant valur;
Pur si alez de terre en terre,
Vostre pris e vostre los quere,
Kar bien savez, k'ele ad voe,
Ke ja n'ert nuls de li ame,
Se il n'est tant vaillant e pruz,
K'il as armes venque trestuz:
J'en ai joie, ke vus amez,
Kar a tuz jurz meulz en valdrez,
Kar cil, ki aime par amur,
De plus conquert pris e valur,
K'il se peine d'estre tut dis
Plus francs, plus pruz, de meulz apris."

(Ip. 1582-98)

Later, Tholomeu assures him, La Fière will hear of him and will want to love no other:

"Kar vus, se deu plest, tant ferez
E mult par serrez aloez,
Quant ele ora de vus parler,
Ja mes ne voldra autre amer."

(Ip. 1607-10)

Ipomedon is comforted and, for love of his lady, follows Tholomeu's advice.

We read now of Ipomedon's knightly accomplishments to which Hue briefly refers:

Ipomedon est chevalers
Pruz e hardiz, vaillanz e fiers;

N'oï parler de nule terre,
U il eust tribuil ne guerre,
K'il n'i alast e eust le pris,
Ja ne fust si lointein pais.

(Ip. 1769-74)

Everywhere he goes, he acquires military renown, although he conceals his identity. He does not forget La Fière, and thinks of no other woman.

When the news of the three days' tournament reaches Ipomedon and Tholomeu, the "mestre" advises his pupil to seize the opportunity of taking part and winning La Fière as his prize. Ipomedon, however, feels that he has not won enough renown to warrant his claiming La Fière at once. He is in no hurry to give up this wandering life of glory and fighting.

"Ne m'en vodrai trop haster mie,
De cunquere si tost m'amie,
Devant ço qe j'ai tant conquis
E purchace tant los e pris,
Ke l'un entende par resun,
Par tut, si jo sui pruz u nun!"

(Ip. 2609-14)

His words seem to show that La Fière's reproaches before his court still sting his vanity; he wants his fame to be known with complete certainty. It is clear that Ipomedon, after taking up this occupation as a means to an end - gaining renown which would make him an acceptable suitor for La Fière - has grown to love it for itself and has no desire to settle down. He decides, therefore, to attend the tournament in disguise.

Ipomedon arrives at Meleager's court and takes upon himself the duties of "druz la reine". He then establishes for himself the reputation of a coward who is interested only in hunting, and Hue gives several amusing accounts of his single-minded hunting conversations, which are contrasted with the other knights' talk

> d'enveis[é]ures
> E cuntent de lur aventures,
> De dames e de druëries
> E de beles chevaleries.
>
> (Ip. 3101-4)

Ipomedon endures the ridicule of the whole court and obviously enjoys hearing the knights talk of their experiences at the tournament and of the unknown knight - himself - who vanquishes them all. In spite of his shortcomings, the other knights seem to have a certain amount of affection for Ipomedon, for they refer to him as the Fair Coward: "Tut l'apelent li bel malveis". (Ip. 3267)

During this time, Meleager's queen grows to love her druz, but she too regrets his apparent lack of prowess, as Hue says in almost exactly the same words he used to express La Fière's thoughts:[1]

> Suvent maldist sa destinee
> K'en si bel cors out ubliee
> La pruesce, qe n'i est mie.
>
> (Ip. 3271-3)

Although Ipomedon is the laughing-stock of the knights and

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1. See above, p. 164, and Ip. 728-30.

maidens, no-one can deny his "curteisie". Yet this, as Hue continues to impress upon his readers, is not considered enough:

> Ne grant beaute, ne grant richesse
> N'esgardent gueres a pruesce.
>
> (Ip. 3493-4)

Although he is the undisputed winner of the tournament, Ipomedon steadfastly refuses to see La Fière. He pays her several compliments by sending his defeated opponents to give themselves up to her, and by making her a present of their horses. He even reveals himself to Jason, but will not yield to his plea to make himself known to La Fière, although Jason tells him of her misery and her love for him.

The thought of La Fière is a continual spur and encouragement to Ipomedon during the tournament, but it is evidently not the only spur. For after leaving her an affectionate message, he remains deaf to Jason's appeals and hurries away. The host at his lodgings asks him why he will not stay to claim La Fière; he replies that he wishes to win more renown elsewhere, and that he is young and is not yet prepared to marry:

> "Nel frai pas uncor(e), beaus amis,
> Ainz m'en irrai quere mun pris:
> Jombles hom sui e bacheler,
> De femme aveir ne dei Master;
> Li jomble, ki trop co desirent,
> S'un en amende, mil empirent."
>
> (Ip. 6645-50)

Here marriage and prowess appear to be incompatible; Hue is

probably thinking again of Erec and Yvain. Eventually all three succeed in reconciling the two ways of life.

Ipomedon asks the host at his lodgings to distribute to the king and queen, La Fière, Capaneus and Jason, on his behalf, the horses that he has won; to reveal to La Fière that he is the "vallet" she loved, and to remind her of her vow. He gives some explanation of his departure, advising her to marry only the man who is worthy of her:

> "Dites li, ne querge achesun
> Ke (le) prenge si bon vassal nun!"
>
> (Ip. 6687-8)

Hue apparently approves of Ipomedon's action in going away, for after mentioning his hero's sadness at leaving the country, he contrasts him favourably with those who seek every opportunity to stay near their ladies - another reminiscence of Erec and Yvain - and even feign sickness so that they need not leave:

> Or(e) purreit l'um aukun trover,
> Ki si fust entrez en amer,
> Ki tost avreit achesun quis,
> Pur demurer plus el pais:
> Malade se feindreit gisir;
> Einz k'il s'en poust si partir;
> Mil en sunt ore issi perduz
> E par amer musarz tenuz.
>
> (Ip. 6715-22)

Ipomedon's course is the best, and will eventually lead to success.

After the death of his father, Ipomedon becomes king of Apulia. He will not, however, give up his wandering life to be crowned,

> Kar des k'il curunez serreit,
> A enur fere nel purreit.
>
> (Ip. 7221-2)

Having once tasted the pleasures of adventure and glory, he is loth to put them aside for the responsibilities of a kingdom and a wife, in spite of his love for his lady.

Ipomedon's next exploit is the defence of Atreus, king of France, against his younger brother Darres. This episode has little to do with the story itself; Hue probably introduced it to balance the section of the poem which contains the tournament. However, it gives further proof of Ipomedon's courage and prowess, and his devotion to La Fière: he consents to marry Darres' daughter, but when he has successfully completed the hostilities, he remembers his lady and leaves before the marriage can take place.

Ipomedon comes now to his last important adventure. The hideous knight Leonins is threatening La Fière's territory and intends to marry her. Ipomedon, faced with the loss of his lady, knows that now he will either win her or lose her.. He therefore disguises himself as a fool, again visits Meleager's court and again endures mockery so that he may without discovery obtain

permission to accompany Ismène back to Calabria as La Fière's champion against Leonins. Ismène treats him with contempt, which he suffers with the utmost patience. He shows his prowess against Malgis, Creon and Leander, all of whom he defeats in single combat. Ismène falls in love with him and is confirmed in her love by his undoubted prowess:

> Or(e) seit Ismeine e tres ben veit,
> K'il est pruz, e entent e creit.
>
> (Ip. 9017-8)

On his arrival in La Fière's territory Ipomedon defeats Leonins after an arduous battle. He then puts on black armour like that of Leonins, and thereby deceives the onlookers, including La Fière, into thinking that Leonins has conquered. Ipomedon fights Capaneus, who recognises him, as we know, from a ring he wears, and dissuades him from again disappearing without revealing himself.

Thus, through the prowess he was thought to lack, and which he won by many amazing feats, Ipomedon gains his lady. He has made himself more than worthy of her, and she can marry him without breaking her vow, for his fame is widespread.

Although Ipomedon conforms in many ways to the conventional lover of the literature of the second half of the twelfth century, he has certain individual traits, and so has the story of his love.

We have seen how the theme of prowess runs through the story.

The narration of the hero's military adventures occupies a large proportion of the poem. The three days' tournament episode, from which the preparations leading up to it and the events proceeding from it cannot be separated, occupies more than six thousand lines, 1799-7172, which is considerably more than half the poem. The shorter adventure episodes - the fight with Daires and the defence of La Fière against Leonins and his family - occupy most of the rest of the poem.

In spite of the large sections devoted to proving the hero's prowess and remarkable military abilities, his initial lack of prowess in never forgotten, and as we have seen, Hue is constantly reminding us of it. Ipomedon is conspicuous for his lack of prowess, and can use it as a disguise when one is necessary.

Meleager's queen is ashamed of her love for Ipomedon, not because of her married state, but because of his lack of prowess. His continual hunting talk is painful to her and she changes the subject:

> La reine, quant l'entendi,
> Hunte aveit grant e si rovi,
> Si recumenca a parler,
> Pur ces paroles desturber.
>
> (Ip. 4431-4)

The rest of the court appear to consider Ipomedon worthy only of ridicule; the queen feels that her love disgraces her because of Ipomedon's disgrace. The courtiers tease Ipomedon, saying that he will certainly win the tournament and carry off La Fière:

Dient: "Oez chevalerie:
Cist ne chai pas pur neent,
Vencu ad le turneement:
De juster set ben la manere,
Jo quit k'il emmerra la fiere!"
E la reine atant se test,
Hunte ad grant et mut li desplet.

(Ip. 6560-6)

On the other hand, it is Ipomedon's undoubted prowess which encourages Ismène in her love for him. She has treated him with scorn because he is a fool, but his prowess overrides his lack of courtliness.

It is, of course, the power of love which brings about the development in Ipomedon's character. Until he comes to love La Fière, Ipomedon is satisfied with his life of serving at table as a squire and spending his days in solitary hunting and hawking expeditions, accompanied only by his "mestre". La Fière's words to Jason make him understand that she intends to keep her vow of marrying only the man whose prowess is greater than that of any other, no matter how great his other qualities may be. Love impels him to change his habits and inspires in him even greater energy and desire for action. This is a conventional courtly theme, frequently found in the romans courtois, from the romans antiques onward.

In the Roman de Thèbes we read of how Partonopeus fought with greater enthusiasm because of his love for Antigone:

"Par cest enseigne mant m'amie
Por lé ai fait chevalerie." (Th. 4371-2)

Ismène tells her sister that it is for love of her that Aton fights so well:

> "Veez com broche a cel tornei!
> Sor tote rien amer le dei,
> Car tot iço fait il por mei."
>
> (Th. 4462-4)

The love episodes in this early Old French romance are short and simple; the love monologue and the subtleties of the onset, development and symptoms of love have not yet begun to be introduced into literature. Yet the fact emerges clearly that love is an ennobling emotion, encouraging the lover to do his best for his lady's sake.

Eneas is the first hero to suffer what are to become the conventional physical symptoms of love, and he is at first so incapacitated by his love for Lavine that he cannot even mount his horse, and is obliged to remain in his tent. He recovers quickly, however, and fights with his accustomed vigour, spurred on by the thought that he will receive Lavine's hand when he has defeated Turnus, his rival. But Eneas cannot in this respect be compared with Ipomedon. He has already had a long, successful and famous military career: there is no question of his gaining renown for the first time, as Ipomedon sets out to do. Eneas already possesses a glorious reputation; Ipomedon still has his to acquire.

Benoît de Ste-Maure shows us three men in love: Troilus, Diomede and Achilles. All three are accomplished soldiers; there

is no doubt of their prowess. Rivalry for Briseïda's love causes Troïlus and Diomede to fight each other with redoublèd enthusiasm:

> Diomedès est alez joindre
> O Troïlus por la danzele -
>
> (Tr. 14286-7)

but as they are already enemies, love cannot in their case be called a motive force, as it is in Ipomedon. As for Achilles, his love for the Trojan princess Polyxena causes him to guarantee the withdrawal of the Greek troops from Troy, if Priam will grant him his daughter's hand. Love makes Achilles desire peace, not war; it overcomes even his hatred for the Trojans.

All these heroes are encouraged by love to "se faire valoir"; what is unusual in Hue's romance is the idea of a hero who has little inclination for deeds of prowess and is compelled by love to turn to them, thus changing his way of life.

The theme of the acquisition, encouraged by love, of prowess not already possessed, does not appear in the romans antiques. The heroes who fall in love are already great men; it is only the development, such as it may be, of their love, which interests the authors in these episodes; their prowess is established and is taken as a matter of course.

Chrétien de Troyes's heroes are spurred on by love to even greater feats and knightly exploits. Alexandre is not prevented by his consuming love for Soredamors from taking part in a battle;

Cligès does not allow his love for Fénice to restrain him from visiting Arthur's court, where he takes part in a tournament and triumphs over Arthur's greatest knights. Lancelot's prowess is all the greater because of his love for Guenever. The influence of the Charrette on Hue is doubtful, but we know that he read and used Cligès. It is likely that Ipomedon, who went away to win renown as he promised himself to do, and left La Fière without telling her of his love, is a reminiscence of Cligès; Chrétien's hero, in order to fulfil the promise made to his father, visits Arthur's court to acquire training as a knight, leaving Fénice without revealing his love to her.

There is no doubt that the theme of the knight whose love for his lady encourages him in military accomplishments was a favourite one for Chrétien. But Alexandre and Cligès already have for such pastimes the inclination which Ipomedon lacks. Their love encourages them in a life they would lead in any case: it does not uproot them from a peaceful and uneventful life and force them to turn to an entirely new one. However, as we have shown, Erec and Yvain find it necessary to give up a peaceful life and turn again to one of adventure and activity. Yet they too, like Chrétien's other heroes, and like the heroes of the romans antiques, have already established for themselves a glorious reputation, which they are in danger of losing through too much devotion to love. Hue appears to have combined two of the ideas so important in Chrétien's work: the conventional idea

of love as an ennobling and stimulating passion, and the idea of recreance and fondness for an uneventful life.

We can recognise in the description of some of Ipomedon's attributes the possible influence of Thomas's Tristan. Ipomedon "river'e bois tant ama" (Ip. 529), and he is "corteis e affaite de bois", (Ip. 649). He is a particularly skilled huntsman. Tristan is well known for his great knowledge of hunting and hawking, and for his athletic accomplishments. But Tristan's courage and skill in arms are never in doubt. He, too, shows no disgraceful and disastrous lack of prowess; he has no need to change his way of living in order to win a faultless reputation and thence the good opinion of his lady.

The heroes of Marie de France's Lais have obviously not served as models for Hue in this respect. Lanval is unpopular, but his failing is not the same as Ipomedon's. He is said to possess the quality that Ipomedon conspicuously lacks:

> Pur sa valur, pur sa largesce,
> Pur sa beauté, pur sa pruesce
> L'envioënt tut li plusur.
>
> (Lan. 21-23)

It is evident that in all these romances, and in both Hue's works, love is not considered a full-time occupation. Erec and Yvain are reproved for allowing it to absorb all their time and energy. Their "valur" is diminished by this sort of behaviour,

and they are expected to maintain the high standard of military chivalry that previously made them famour and made them worthy objects of their ladies' love. We do not know anything of Ipomedon's life after his marriage to La Fière, but we learn enough of him to realise that chivalry attains in his life as important a position as love. But Ipomedon is unusual in having no inclination for deeds of prowess and in requiring a stinging and almost insulting reproof to drive him to perform them.

Hue appears, to some extent, to have reversed in Ipomedon the position in Yvain. In Chrétien's romance the lover is punished for neglecting to return to his lady (in this case his wife) because of his love of military exploits. This is a truly courtly idea. Ipomedon, however, feels he can return to La Fière at his own convenience; it is she who suffers from his enthusiasm for adventure, and he endures no reproof for staying away from her for so long. Prowess, though essentially a courtly requisite, becomes uncourtly when it is over-emphasised, as it tends to be in Ipomedon's case. No twelfth century poet apart from Hue, as far as we know, seems to have thought of inventing a hero who was not "pruz" in addition to all his other qualities before he fell in love. Such a hero would have been considered completely unworthy of love.

In no other work of this period is the theme of the acquisition of prowess by a lover who does not already possess it, of such cardinal importance. We therefore conclude that it was

Hue's own original idea to create a hero whose interests were from the start peaceful rather than military, and to show the development in him, not only of a greater skill in arms, but also a pride in his skill, and, eventually, of a true enjoyment of a life spent in armed exploits.

The role played by prowess in Hue's second romance, Protheselaus, is quite different. The story is, as we have pointed out, a roman d'aventures. There is, therefore, no lack of deeds of prowess; the hero is constantly meeting strange and hostile knights, and his primary aim in life necessitates frequent fighting.

At the beginning of Protheselaus, a sequel to the first romance, Hue describes Ipomedon's sons, Daunus and Protheselaus:

> Andui esteient chevalers
> Pruz [et] hardiz, jofne e legers.
>
> (Pr. 55-6)

And a few lines further on, Protheselaus is said to have inherited all his father's virtues:

> Kar en totes rens resembla
> Le bon pere qui l'engendra
> En sens, en bel[té], en veisdie,
> En pruesce[et] en curteisie,
> En totes teches de bonté.
>
> (Pr. 65-69)

He is not, therefore, handicapped by the lack of prowess which distinguished his father from his contemporaries. It is unnecessary

for Protheselaus to work for the acquisition of any moral or chivalric virtue: he apparently has them already. His mission in life, first and foremost, is to regain the inheritance stolen from him by his elder brother and the villainous baron Pentalis.

As we know, a second thread runs through the story - the love between Protheselaus and Medea. It is unlike the love between Ipomedon and La Fière in several respects; the one which concerns us here is that it has no effect whatever upon the hero's way of living or on his plan of campaign. Indeed, it is not until after the theft of the inheritance, and after the hero's efforts to regain it have got well under way, that we are told of the existence of this love. Protheselaus would presumably have carried out his attempts and successfully brought his many adventures to their end whether he was in love with Medea or not. Her help is useful to him, it is true; but had Hue not wanted to introduce a love interest into his story, the additional aid could well have been provided by another character.

Love, then, has no influence upon the hero' character. He is not compelled by it to change his habits. It is introduced merely as a convention, in common with other adventure romances, modern as well as twelfth century. Unrequited love depresses Protheselaus' spirits at times, but so does the absence of his friends, a fact which we shall examine later. Neither love nor friendship discourage him from continuing the task that lies before him.

As far as the questions of love and prowess are concerned, Protheselaus is far easier to characterise than Ipomedon. It is in these respects entirely conventional. The hero has a pleasant and lovable personality, but his character, being perfect and lacking nothing to begin with, does not develop as the story progresses. There is no account of the acquisition of a quality desirable in a hero; his prowess is taken for granted.

4. The true courtly lover must be the ideal of masculine perfection; and an essential virtue is prowess. In Chrétien's romances the knight who neglects his military reputation in favour of any other pursuit, even love, is not worthy of love. Just as one must love in order to be truly courtly, so prowess is necessary to courtoisie. In Ipomedon, however, we have ~~just~~ a rather different conception of the relationship of prowess, courtoisie and love. Ipomedon lacks prowess, but he is still courtly. In his case, then, courtoisie can exist without prowess. La Fière is torn between two ideals of masculine perfection: courtoisie alone, which Ipomedon undoubtedly possesses, as we have shown, and courtoisie combined with excellence in military exploits, which he does not gain until later. La Fière decides that his courtliness is enough to make her love Ipomedon, but the other ideal is uppermost in her mind, and she remains firm in her belief that it alone can make him acceptable as a husband.

It is, of course, this second ideal which triumphs. Hue's hero develops from a somewhat unusual person, rare and perhaps even unique in Old French romance, into the conventional model of perfection. Yet even then, as we shall see, he is lacking in certain qualities considered essential to the courtly lover in his relationships with his lady and with other women.

We shall first discuss La Fière's character and her attitude to love. She is described as "curtoise e bele" (282). She possesses all the conventional essentials for feminine perfection:

> Kant ele aveit XV ans passez,
> (Ele) avoit en sei tute[s] buntez;
> De bounte fust enluminee,
> Unkes tant bele ne fut nee
> El siecle, dame ne meschine,
> Car ele poet estre reine
> E dame de trestut le mund.
> De tutes dames, kiisunt;
> Tant par est sage damoisele
> E quointe e musurable e bele,
> E quointesse [a] de grant manere.
>
> (Ip. 105-115)

These characteristics, however, are taken more or less for granted; they are conventional, and there is no question of their having the same importance in the story as the hero's virtues. So it is with all heroines of Old French romance; Fénice has "biauté, corteisie, et savoir" (Cl. 5781)[1]; Enide is "saige et corteise et de bon aire" (Er. 1465); Lunete "mout

1. Chrétien de Troyes. Cligès. ed. A.Micha. 1956. C.F.M.A.

fu corteise" (Yv. 6630).

But La Fière has one unusual trait, in common with Soredamors. Both of them despise love. Now one of the rules of courtoisie is that to be truly courtly one must love. Chrétien tells us in Yvain:

> .....cil qui soloient amer,
> Se fesoient cortois clamer
> E preu et large et enorable.
>
> (Yv. 21-23)

Those who despise love will suffer from its pangs; Soredamors

> Qui desdaigneuse estoit d'amors:
> Onques n'avoit oï parler
> D'ome qu'ele deignast amer,
> Tant eüst biauté, ne proesce,
> Ne seignorie, ne hautesce.
> Et ne por quant la dameisele
> Estoit tant avenanz et bele
> Que bien deüst d'amors aprandre,
> Se li pleüst a ce antandre;
> Mes onques n'i volt metre antante.
> Or la fera Amors dolante,
> Et molt se cuide bien vangier
> De grant orguel et del dangier
> Qu'ele li a toz jorz mené.
>
> (Cl. 440-53)

Love is avenged of the lady's pride. She falls suddenly and violently in love with Alexandre, and, not knowing whether he returns her love, she will not speak of it, and spends sleepless nights and wretched days lamenting her condition. This type of character may have been suggested to Chrétien by Eneas; Lavine, who is not interested in love, although Eneas and Turnus

are fighting for her hand, is smitten by love for Eneas, and spends much time longing for the pleasures of love to cure its pains.

Hue takes up the subject as it appears in Cligès and gives it greater importance. He does this right at the outset, giving his heroine only the nickname by which she is known everywhere - "la fiere pucelle" - or La Fière. Her pride and conceit are at first her outstanding characteristics, smothering her natural tenderness of heart and her readiness to love and be loved. We learn first of La Fière's vow to marry only the bravest knight in Christendom.[1] She possesses all the conventional qualities,

> Mes tant fu orgoillose e fere, (Ip. 116)

and she is conventionally unsurpassed, except for this one great fault:

> Unq(e) ne naquit en ceste vie
> Femme, ke tele[s] tecches ust,
> Si solement amer p[e]ust;
>
> (Ip. 156-9)

Yet Hue interposes here one of the practical, sensible comments characteristic of him: he seems to approve of La Fière's cautiousness, and contrasts it with undesirable haste:

> Par aventure en fit ke sage;
> Ceo dien[t] ceste sage gent:
> Ke bien atent, ne mesatent;
> Ky se haste plus, k'il ne deit,
> Sovent li vient mauveis espleit;
> Car bien avez oi trestuz,
> Ke maveise haste n'est pruz.
> Ceste gueres ne ce hasta,
> Ou bien ou mal l'en avendra.
>
> (Ip. 160-8)

1. See Ip. 121-32.

Again, when describing La Fière's beauty, Hue expresses his own feelings in the words of the barons:

> "Ne nus esmerveillum neent
> Se ceste est fere e orguilluse,
> De seignur prendre desdeignuse!"
>
> (Ip. 2316-18)

La Fière is unimpressed by Ipomedon's beauty when he first appears at her court, but, says Hue, her heart will one day be overcome by love, and so may it be with all such proud and scornful ladies!

> Unkes ne li remua chere,
> K'el(e) n'eut pas quer com autre femme;
> Kar m'ad el munde n'en nul regne,
> Ki en cel point le regardast,
> Mien escient, qe ne l'amast.
> La fiere l'a garde grant pose,
> Ne mye (ne) pensa tele chose;
> Sis quers n'est pas oncor(e) dauntes,
> Mes deu lui doint de ceo assez
> E a tutes si orguiloses,
> Ke d'amer sunt si despitoses.
>
> (Ip. 446-56)

Eventually, as we know, La Fière grows to love Ipomedon, though she considers this disastrous because of his lack of prowess. Even her pride is forgotten when she looks at Ipomedon, as Hue mentions with a pleasant and charming observation:

> Li vallet veit, qe doucement
> L'ad regarde e de bon oil,
> Qu'il ne pot rens noter d'orgoil.
>
> (Ip. 778-80)

Soredamors' situation is by no means as difficult as that of La Fière. There is no barrier of rank between Soredamors and

Alexandre; La Fière, on the contrary, does not know Ipomedon's name or where he comes from or what is his station is life. She addresses Love with the conventional personification:

"Amur, trop vus ai aquointe,
Kant my quers est d'amer si prest
Un hom, dount ne sei, qi il est,
De quel(e) terre ne quel(e) lignage,
C'il est de haut ou bas parage;
Ne sai, coment il ad a non."

(Ip. 994-9)

Once she would have scorned to love even the noblest; now she has been brought so low that she is in love with an unknown serving-boy:

"Ore estes fole e futes sage,
Femme de mult ferme corage.
Jeo quidoi[e] totes passer,
Mes or(e) m'estut chier comparer.
Pur orgoil ne (pur) surquiderie
Ja ne deignoie d'estre amie
Al roi d'Arabie ne de Perce,
Mes or(e) m'est amur si adverse,
Auques plus bas d'amer me met,
Qe m'afole pur un vallet."

(Ip. 1023-32)

It seems clear from these words that La Fière is still ashamed of her love and is resisting it. Yet she cannot help acknowledging its power and her helplessness against it. The all-powerful nature of love is a conventional courtly attribute, and is found in all the romans courtois of this period. Soredamors has to admit that it has defeated her pride and that she is powerless against it:

"Par force a mon orguel donté,
Si m'estuet a son pleisir estre.
Or vuel amer, or sui a mestre."

(Cl. 936-8)

She must forget her haughtiness and learn to be pleasant to others. Love here has a softening and improving influence:

"Amors voldreit, et je le vuel,
Que sage fusse et sanz orguel,
Et deboneire, et acointable,
Vers toz por un seul amiable."

(Cl. 945-8)

Such is the strength of love, that these strong-minded and determined maidens become tender-hearted, humble, timid and unsure of themselves almost overnight. La Fière promises herself that she will behave humbly to Ipomedon, if only she may see him again:

"Si ja mes le puz ver l'oil,
Ne mostr[er]er pas tel orgoil,
Com hier seir fis, ainz f[e]rai tant,
Q'il verra bien a mon semblant
E as regars, ke jeo f[e]rai,
Qe mult voluntiers l'amerai!"

(Ip. 1093-8)

The change of attitude exemplified here is characteristic of courtly love; in the case of La Fière, however, an uncourtly element also appears: instead of keeping her love a secret from Ipomedon, as Soredamors does, La Fière determines to reveal it and thereby to achieve something, however little it may be. Hue's characteristic Anglo-Norman common sense appears in her words:

".....Jeo use fet qe sage,
Si dit (e)use mon corage.
N'estes pas sages, kar soffrez:
Demeyn od lui reparlerez
Si lui dites vostre purpens!

Si f(e)ra(i) jeo bien, kar c'est sens.
Ore sei bien, n'est mie gas:
Meuz vaut un 'tient' qe deus 'avraz'."

(Ip. 1085-92)

Soredamors feels she would be disgraced if she were the first to speak:

"Quant de ma boche le savroit,
Je cuit que plus vil m'an avroit,
Si me reprocheroit sovant
Que je l'en ai proié avant."

(Cl. 996-1000)

Once Soredamors has admitted the defeat of her pride, Chrétien does not insist further upon it. La Fière, however, continues at intervals throughout the poem, to lament her pride whenever things go badly. During the tournament, when she is disappointed in her hope of regaining Ipomedon, she imputes to her pride every sorrow she is now suffering, in a long despairing speech, the essence of which is "Pride goes before a fall". Pride was the cause of the fighting in her territory and of the loss of her friends; her ambitions were too great, and now she has fallen. She compares herself with Lucifer, whose pride thrust him from Heaven.[1]

We also find in this speech a practical dislike of excess; moderation or "mesure" is advocated, and a proper and reasonable humility. This tendency towards didacticism is typically mediaeval, and occurs particularly in Anglo-Norman literature. As

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1. See Ip. 4585-612.

we have seen, Soredamors laments her pride and its disastrous consequences. Hue, although his work is essentially light entertainment, does not often lose an opportunity to "preach."

In this treatment of love's triumph over pride, there seems to be a combination of two elements. The first is the conventional courtly concept of love's irresistible power and the necessity of being in the toils of love - "li las d'amor" - to be truly courtly. Then there is the slightly sermonising tendency, which condemns pride not only for its resistance against love, but also for the other ill effects it can have. This tendency is more didactic than courtly. We shall have occasion to mention it again, and in special reference to Hue's attitude towards women.

Although there are uncourtly elements in Hue's presentation of La Fière, her attitude to love is in some respects that of the courtly lady. As we have seen, she acknowledges the irresistible power of love and submits to it, after at first being incapable of loving. The symptoms from which she suffers are reminiscent of Eneas, which goes back ultimately to Ovidian influence. In common with Hue's other lovers, La Fière suffers in accordance with courtly convention, and analyses her feelings in long monologues. The symptoms of love, however, will not be discussed here but in the next chapter, together with the monologues.

We note La Fière's restraint and self-control in public, whatever may be her behaviour in private. When Jason brings the news of Ipomedon's departure, she is much moved, but gives no sign of her emotion:

> La fiere entendy la parole,
> Ne fist semblant, ne fut [pas] fole:
> Nient pur ceo, puys k'el(e) fut nee,
> N'ert de novele se troblee,
> Mes ele ne fist guers semblant,
> Ke ly en fuist [ne] tant ne quant.
>
> (Ip. 1427-32)

Her dignity of bearing before the barons gives no indication of the conflict and tumult in her mind. When, after the tournament, Ipomedon's host presents the horse sent to her by her lover, and she learns that he has again left the country, she is attacked by the accustomed symptoms of unrequited love[1], but is able to speak calmly and to state her true feelings without seeming too eager:

> Mes ele parole cum sage:
> "Seignurs, vus savez ben, cument
> Asembla cest turneement
> E par le rei e par vus tuz:
> Celui, ki serreit le plus pruz,
> A seignur prendre le deveie;
> Ia n'(en) esterai hors de la veie
> Ne de vos bons cunseilz pur ren:
> Trovez le mei, jol prendrai ben;
> Ia nel tendrai mes a engaaigne,
> Ke ne dirrez, k'en mei remaigne!"
>
> (Ip. 6879-90)

This attitude is in contrast to that of Ismène, who declares

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1. Ip. 6871-8.

her love to Ipomedon almost at once, in complete defiance of the courtly code of secrecy and self-restraint.

Such restraint and self-control is noticeable in the queen's conduct. In her case the code of courtoisie is followed even more closely than in the case of La Fière; she tells her love for Ipomedon to no-one. Yet after months of concealment and shame for her druz's lack of prowess, she wishes when he leaves that she had spoken to him of her love:

> Mut s'en repent, vive s'esrage,
> K'el(e) ne li out dit sun curage.
>
> (Ip. 7167-8)

A probable reason for La Fière's ability to conceal her feelings is her responsiveness to consolation. When she is in the depths of despair, she is sure that Ipomedon will never return and will never love her. Yet a few words of comfort and reassurance from Ismène or Jason cheer her and strengthen her, although she cannot forget her sorrow altogether. Ismène's calming influence and good advice help La Fière to hold her own against the barons' attempts to find her a husband against her will. She is evidently not of a completely obstinate and unbiddable nature, but is inclined to make the best of things when encouraged to do so.

We turn now to our examination of further courtly and uncourtly elements in Hue's representation of his hero. Again we find a mixture. Ipomedon is primarily a love story, and love

is the first interest in the hero's life. However, we have clearly seen that Ipomedon is not wholly absorbed by love. It is the dominant motive, perhaps, but it is not the only one. He acquires a thirst for adventure; he has no desire to settle down, to lose his independence or to encumber himself with too early ties and responsibilities.

Ipomedon is not the ideal courtly hero who would sacrifice all for love. But Hue is not at all unfamiliar with the literature and ideals of courtoisie, as we have already seen, and in many respects Ipomedon comes fairly close to this ideal. His physical beauty is emphasised with a description of the conventional type, full of the conventional hyperbole.[1] We have drawn attention to the description of his moral qualities and the courtoisie mentioned there. His character is an interesting combination of opposing characteristics and ideals.

On the one hand Ipomedon exemplifies the courtly ideal, having been brought up in that tradition. He knows the need for discretion and concealment in love: he has no intention of allowing his love for La Fière to become generally known, for this would not be courtly:

> "Mestre, sovant fet cil qe sage,
> Ki set ben cuvrer sun curage;
> Meint hom en tel liu se descovre,
> Ke meulz li vaudreit celer s'ovre;
> Meins valt trop dire ke celer,
> Ki si savreit a mesurer;

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1. Ip. 357-450.

Cil ki mut parole sovent,
Ne se pot astenir neent,
K'aucune feiz folur ne die:
Le bel teisir est curteisie."

(Ip. 2619-28)[1]

Yet again a courtly speech is imbued with Hue's practical Anglo-Norman good sense: to say nothing is more profitable than to say too much.[2]

The mania for secrecy pervades the later romans courtois, appearing in Chrétien's Cligès and the Charrette, and the works of his contemporaries, for instance Amadas et Ydoine, and more frequently in the thirteenth century romances such as the Chatelaine de Vergy. In the romans antiques it does not appear at all, as Provencal lyric poetry had an influence in the North from 1150 only. Ismène and Antigone and their lovers and Eteocles in Thèbes, Briseïda, Troilus and Diomede and Achilles in Troie see no reason for keeping their emotions secret. They are on a footing of equality as far as rank is concerned, and therefore have nothing to hide. Even hostility between their nations is no barrier to the declaration of their love. Dido is more than willing that Eneas should know of her love for him, and is not dismayed when the news of their liaison is made completely public. Lavine, in entirely uncourtly fashion, makes the first advances to Eneas by sending him a letter in which

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1. See Perc. 1648-56; Erec 4592.
2. Cp. Perceval's disastrous discretion, which, however, must go back to an older and more primitive tradition.

she tells him of her love.

Erec and Enide see no need to delay their marriage for reasons of secrecy. After this romance, however, we detect the influence of the Provençal code of amour courtois in Chrétien's work. The Provençal lyrics celebrated a love which must be kept secret owing to its illegitimate nature. The lady was almost always married, and she and her lover must necessarily conceal their affection as well as their meetings. Moreover, a lover of lower rank than his lady would naturally feel compunction in addressing her with love, and would hesitate to allow his passion to become known. Another reason for secrecy was the fact that the lady was never certain of her lover's loyalty, and for the sake of her own reputation and good name, which were in his hands, she was compelled to keep silent about their liaison.

These literary conventions, which are reasonable in the context to which they originally applied, appear ridiculous and out of place when applied to Northern French and Anglo-Norman romances. In the Charrette they have some meaning, as the love described there exists between a married woman and another man. But in Chrétien's other love romances the rules of secrecy no longer apply. There is no need for Alexandre and Soredamors to conceal their love from one another. They are of equal rank and there is no obstacle to their marriage.

Ipomedon is almost entirely uncourtly in this respect,

and shows the influence of the romans antiques more plainly than that of Chrétien's romances. True, Ipomedon hesitates to speak to La Fière of his love and delays claiming her hand, but this fact is due almost entirely to the insults she addressed to him and his desire for prowess. Ismène, as we have said, takes no account of secrecy. The only woman who considers it is the queen, and in this episode we can see evidence of Hue's acquaintance with the courtly code. The queen is married, and therefore cannot speak of her love.

In contrast to the courtly element of "le bel teisir" we have Ipomedon's behaviour towards the queen. Her love is unrequited; she is not served, as Guenever is, by a humble and submissive lover, completely under her domination and dependent upon her whims for the requital of his passion. It is the queen whose love is unrequited; she is dependent upon Ipomedon for her happiness, and his attitude is one of light-hearted playfulness. When he has fulfilled his mission of conquering at the tournament, Ipomedon leaves Meleager's court with scarcely a word to the queen, apart from refusing brusquely to accompany her on a visit to the chapel on the following day, saying that he will go out with his hounds, not with her:

"Dame, jo leverai matin,
Mes or(e) le sachez ben enfin
Ke jo la pas od vus ne vois:
Od mes chens voil aler en bois;
J'aim mun dedut, coment k'il aille,
N'en ai soing de lur espusaille." (Ip.6579-84)

His behaviour could not be considered as following the tradition of courtly love; it is the lady who is in a suppliant position and the so-called lover who is in command of the situation throughout the episode.

The discussion of the "druz la reine" episode brings us to the subject of the service d'amour, one of the ideas inherent in the conception of amour courtois, a service to his lady exacted from the lover by the conventions of the system. C. B. West[1] states that there is "more than a hint" of love service in the expression of Ipomedon's love for La Fière, especially perhaps in his message to her after the tournament.

> "La fiere saluez, amis,
> Dites lui, puis ke la conui,
> Tuz jurz fui sons e er e sui
> E a tut dis la servirai!"
>
> (Ip. 6304-7)

We see here a resemblance to Cligès' words to Fenice:

> Dist Cligès qu'il estoit toz suens. (Cl. 4341)

Admittedly, it was for La Fière that Ipomedon fought the tournament, but we have already established that this was not his only reason. It is true that he loves her and remains faithful to her, but fidelity is not a peculiarly courtly virtue. And it must be pointed out that had Ipomedon not left a message for La Fière before again leaving without seeing her, his neglectfulness would argued little for the steadfastness of his love.

1. op. cit. (see p. 207 for reference)

Kölbing states[1] that Ipomedon's capacity of "druz la reine" at Meleager's court supposes the influence of the Charrette. It is possible, however, that Hue is thinking here rather of the fact that Eneas is occasionally referred to as Dido's "druz", and that she is usually known as "la reine." The Roman d'Alexandre may also bear some responsibility for Hue's use of the expression. Alexander renders various services to the queen Candace and becomes her lover. Line 7330 of the Venice version of Lambert li Tors and Alexandre de Bernay's romance is "Candace la reïne per ce qu'il ert ses druz". Kölbing is probably referring to the idea of service d'amour. But the expression "druz la reine" occurs nowhere in the Charrette, nor elsewhere in Chretien's work. Love service is the main theme of the Charrette, and Lancelot is the submissive courtly lover, and Guenever the haughty "dompna", par excellence.

On the contrary, Ipomedon establishes himself as the queen's "druz", as we have said, presumably to avoid suspicion of his love for La Fière. He promises to kiss the queen once only when he sees her to bed; he will serve her, he says, but her wishes are not consulted. He serves her as agreed, remaining always faithful to La Fière. That the queen should fall in love with him is her misfortune; it is no gain for her and no honour for Ipomedon, who takes no account of her love. The relationship between Lancelot and Guenever seems to be reversed in Ipomedon; it is the lady who is timid and silent before

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1. Engl. Ip., p. XXIX.

her lover, and the knight whose favours are sought and longed for. It is the lady who loves with a perfect love - "amour fine" (Ip. 7848), whereas the knight does not hesitate even to humiliate her for her love and has no respect for her feelings. We see this when Ipomedon, disguised as a fool, tells the whole of Meleager's court the queen loved him:

> "Kar ele m'ama d'amur fine;
> Uncore freit, se jo voleie,
> Mes jo n'ai cure, k'el(e) seit meie!"
>
> (Ip. 7848-50)

We see clearly in this incident the influence of the Folie Tristan of Oxford, or its probable source, tthe Tristan of Thomas. Here the hero, disguised as a fool, comes to Mark's court and maintains his role with foolish words, yet makes bold allusions to his and Iseut's true past life. Hue's version is intended to be wholly comic, and in this succeeds very well, having none of the tragic background of the Tristan story.

A short reference to "amur fine" comes in Hue's description of Caeminus. This knight, one of Meleager's court, has apparently loved the queen for a long time without success. This very short allusion has a courtly flavour; we assume that the knight has concealed his love, and the incident in which he pursues Ipomedon to regain possession of the horses taken in the tournament and distributed indiscriminately to the king and his family, suggests a slight hint of eagerness for love service:

Cist out ame[e] la reine
Mut lungement par amur fine;
Par cele teche fut lesse,
K'il n'out vers li ren espleite.
D'Ipomedon out grant envie
Pur sa bone chevalerie.

(Ip. 5029-34)

Hue's attitude to the idea of love service does not, then, appear to be entirely in accordance with the courtly ideal. It is true that the relationship between La Fière and Ipomedon begins with the lady in a position of superiority, which is conventionally courtly, and there is a suggestion of disinterested love in Ipomedon's desire to serve as a cup-bearer at La Fière's court, in spite of his high birth. However, it is the court itself, as well as La Fière's reputation, which attracts him to her:

"Tant ai ci este e servi,
Ke jeo me tienge a vif honi.
J'oi parler de curtz estranges,
Mes ke (jeo) voise nuz piez en fanges
E [ke] deive tut sul aler,
Ne voil mes [i] ci arester."

(Ip. 243-8)

When La Fière discovers that Ipomedon loves her, she does not determine to accept his love and to send him out to acquire "los e pris" in order to serve her, as the courtly "dompna" do. She feels him unworthy of her and sends him away, certainly, but not only because of his unworthiness. She has no wish for him to be made unhappy by a hopeless love, and wants him to forget her as quickly as possible. Her action is motivated

by humane feelings as well as by pride:

> Ele ad de lui mult grant pite,
> Mult vodreit, q'il fut aloinge
> E hors de se pais partis.
> Car d'amer trop est mabailiz.
>
> (Ip. 833-6)

It is for love of La Fière, but also for the sake of his own reputation, as we know, that Ipomedon sets out to win renown. Eventually, after he has become a knight, and the victor of the tournament, we see Ipomedon and La Fière on an equal social footing; there is no barrier to their marrying. As far as love is concerned, they have been on an equal footing almost from the beginning: La Fière suffers as painfully from love as Ipomedon; he apparently rates her no higher than she rates him. According to the conventions of amour courtois, the lady is placed on a pedestal, high above her lover, who aspires continually to reach her and is alternately encouraged and cast down by her favour or her displeasure. La Fière does not treat Ipomedon with the capriciousness and hardness of heart with which Guenever treats Lancelot. Chrétien's hero is submitted to the greatest disgraces for a well-born knight; he is expected to ride in a cart without hesitation, for love of his lady;[1] he must allow her to satisfy her whim and to show her power over him by decreeing whether he shall fight badly or well.[2] Once her pride is overcome by love, La Fière no longer seeks to marry

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1. Char. 358-81.
2. Ibid., 5672-6 and 5908-13.

only the best knight in Christendom; if the unknown "vallet" would return, she would accept him gladly.

The relationship between the two is therefore uncourtly in some respects. Another of these is the understanding, found also in Erec, Cligès and Yvain, that love implies marriage. In view of this, the application of courtly conventions - secrecy, long drawn-out deeds of valour and delays in the progress of the story - which would fit more easily into the story of a purely courtly liaison between a married woman and a lover of a slightly lower rank, seems absurd in a romance where no obstacle exists to prevent the hero and heroine from marrying. It is clear that Chrétien's works, apart from the Charrette, influenced Hue, as well as the Eneas, in his description of the relationship between Ipomedon and La Fière.

Next we have Ipomedon's treatment of Daires' daughter and of Ismène, which could hardly be further from the courtly tradition.

After Ipomedon has defeated Daires and compelled him to return the inheritance he stole from his brother Atreus, Daires' daughter is offered him in marriage. Instead of refusing the maiden's hand, he accepts it, saying: "Sa fille ai mut cuveitee." (Ip. 7559) When the day for the marriage has been arranged, Ipomedon appears suddenly to remember La Fière, and announces to Tholomeu that they must leave France at once:

"Vus savez ke mut ad grant pose, / Jo ne pus en nule manere
Ke jo mut ai ame la fiere;
De lui partir jur de ma vie,
Kar sur trestutes m'est amie:
Mestre, vus m'avez mut servi,
Mun voleir tuz jurz acumplit,
Si vus di ben, ke jo m'en vois:
Peise moi, se plus arestois!"

(Ip. 7624-32)

They make their departure, leaving the whole court "irez de la nuvele" (Ip. 7643), and the princess in despair. This treatment of a prospective bride has more in common with the chansons de geste than with the romans courtois. In the Couronnement de Louis, Guillaume Fierabras consents to marry the daughter of one of his allies. The marriage is about to take place when Guillaume is called back to France. He takes leave of the princess, whom he will never see again:

Guillelmes baise la dame o le vis cler,
Et ele lui, ne cesse de plorer.
Par tel covent es les vos dessevrez
Que ne se virent en trestot lor aé.

(C.L. 1413-16)

In Yvain the hero is offered the hand of a maiden in marriage[1], but unlike Guillaume and Ipomedon, he refuses at once.

Lancelot also finds himself in the situation of having to refuse the offer of a lady's love.[2] He too refuses courteously, in contrast to Ipomedon's unexpected departure from France, and

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1. Yv.
2. Char. 950-1292.
3. v. chapter on romans bretons.

to his treatment of Ismène.

When Leonins threatens La Fière, Ismène is sent to Meleager's court to seek a champion for her mistress. Ipomedon, disguised as a fool, succeeds in obtaining permission to accompany her back to Calabria. Because of his appearance and because of her anger and disappointment at having a fool instead of a knight as her mistress's defender, Ismène at first treats Ipomedon with contempt. We have no extant source for this episode as a whole[1], but the love interest it contains is clearly based on Hue's known literary sources. Ismène, convinced of Ipomedon's courage and nobility, in spite of his strange appearance, falls in love with him. Her reactions to this love have little in common with amour courtois, and are more nearly related to the chansons de geste and to the romans antiques, Eneas in particular.

Ismène's love is as violent as her hatred had been:

> Celui, ke plus femme haita,
> Quant sun quer li rechangera,
> Pus ert cil de li amez plus.
>
> (Ip. 8655-7)

The onset of her feelings is described in the conventional manner.

Instead of concealing her love, Ismène finds it impossible to do so, and after spending some time regretting her situation,

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1. v. chapter on romans bretons.

she decides that, rather than die alone, she will tell Ipomedon of her feelings and will be happier to die at his hand. Her reputation appears to mean very little to Ismène, unlike courtly ladies. She will die in any case, so it will not matter to her what others think of her.

> "En mere fei meulz me venist
> Murrir en sun lit pres de lui,
> K'el men lit ci a tel anui:
> Ke chaudra mei apres ma mort,
> Ki blasme en ait n'a dreit n'a tort?"
>
> (Ip. 8808-12)

Ismène thus abandons herself to her love, without reasoning as La Fière did, and as true courtly ladies should.

She goes towards Ipomedon's bed, and in spite of his rough and brutal treatment of her, tells him of her love and offers to take him to Burgundy with her, where her inheritance will be given to him. Ipomedon promises to listen to her in the morning, and dismisses her somewhat curtly. The next night Ismène again admits to herself that she is foolish, and that she would rather die by Ipomedon's hand than kill herself. Ipomedon, feeling her hand touching him, draws his sword, but Ismène cannot restrain herself from touching him again. Hue describes her hesitation and fear of injury with entertaining liveliness:

> Od sa main l'estucha suvent,
> Si la retrest ignelement,
> Quida, s'il la poust aerdre,
> Ke il n'i out ren fors del perdre.
>
> (Ip. 9167-70)

Again she begs him to have mercy on her:

"Bel sire, ço sui jeo, Ismeine,
Aiez merci de ma grant peine,
De mun travail, de ma dolur,
Des pensers, de la grant tristur,
Ke jo pur vostre amur demein:
Ne suffrez, ke ço seit en vein!"

(Ip. 9179-84)

She assures him that Burgundy is worth more than Calabria, La Fière's territory, and that he will obtain both it and her without having to fight for them. Ipomedon, although he loves La Fière, agrees to do as Ismène asks when he has championed La Fière and revealed his identity:

"Se jo la deredne pus faire,
Jo vus serrai si deboneire,
Autre feiz, quant me conuistrez,
Tut f[è]rai, quanke vus voudrez,
E, se deu plest, ben le ferai,
Kar de tuz les motz dreit i ai!"

(Ip. 9199-204)

However, it is impossible for Ipomedon to do this, as he eventually reveals his identity and claims La Fière. As in the episode of Daires' daughter, he leaves a lady after promising to marry her.

This incident is almost entirely uncourtly; apart from Ismène's love monologues and the symptoms she suffers, the only element conforming to the rules of amour courtois is the fact that Ismène says nothing to La Fière about her love, and even conceals it during the battle between Ipomedon and Leonins. When Ipomedon's identity is eventually revealed, Ismène is

obliged to resign herself to the fact that she has lost and that she must give him up to La Fière.

C. B. West[1] calls Ismène's love for Ipomedon "ordinary", in contrast to the more courtly love affair with La Fière. Her conduct has elements in common with certain of the heroines of the chansons de geste.

In Raoul de Cambrai, the original version of which was probably composed in the middle of the tenth century,[2] Béatrix, the daughter of Guerri le Sor, falls violently in love with the young knight Bernier. She abandons herself completely to her passion and makes the first advance by inviting Bernier to play chess with her. She boasts of her beauty and offers him her love, and eventually persuades him to accept her hand in marriage.[3]

Another maiden of the chansons de geste who cannot fight against her passion, and who offers herself to the knight she loves, is the daughter of Guimer, Châtelain de Saint-Omer, in La Chevalerie Ogier de Danemarche, which, though composed at the beginning of the thirteenth century, was probably the subject of an earlier twelfth century poem.

It is not certain whether Hue knew these chansons de geste at first hand; it is likely, however, that he was acquainted with some of their stories, and that it was the love episodes

1. Courtoisie in Anglo-Norman Literature; Oxford 1938, p. 90.
2. J. Bédier, Les Légendes Epiques, t.II, p. 338.
3. Raoul de Cambrai, ed. Meyer and Longnon, S.A.T.F., ll. 5680-786.

in these stories which attracted him and of which there are reminiscences in his work.

Ismène also resembles slightly Briseïda and the heroines of the Eneas. Briseïda is Troilus' mistress; when Diomede pleads with her for her love, she allows a decent interval to elapse, then makes her feelings known by giving him a horse and showing that she is prepared to accept his offers of love. She does not herself make the first advances, and in this respect she comes nearer to courtly ladies; but little persuasion is needed before she complies with Diomede's requests. She has a certain sense of propriety, and regrets the volatility of her heart; but instead of preserving a haughty reticence, she gives in to her emotions when an appropriate opportunity presents itself.

Dido, although she does not attempt to force her love upon Eneas, makes no secret of it. Lavine goes further; after considering whether such an action would be thought forward, and whether she ought to keep her feelings secret, she writes a letter to Eneas confessing her love. Her deliberations are very similar to Ismène's: both think at first of the shame which would await them for making the first advances. Lavine says:

"Tol, ne dire tel vilenie,
Que ja femme de ton parage
Anpraigne a faire tel viltaige
Qu'a home estrange aille parler
Por soi ofrir ne presenter."

(En. 8720-04)

Ismène's words are stronger, but the meaning is the same:

"Se jo vois al lit a cest fol
E il me pusse aerdre al col,
Il m'avra sempres estranglee,
E se demain i sui trovee,
Huniz en ert tut mun lignage,
Kar jo er prove de putage,
E li fous pas nel celereit,
E ço serreit a mut grant dreit."

(Ip. 8769-76)

Lavine's words in the letter to Eneas are similar to Ismène's pleas to Ipomedon.

Et dist après c'al l'amot si,
Ne li ert pas de nule rien;
Ne ja n'avroit repos ne bien,
S'il n'en pensot prochenement.

(En. 8782-5)

Ismène, moreover, assures Ipomedon that she will die:

"Sur tute ren ame vus ai;
Ja mes, certes, n'avrai cumfort,
Se vus n'ai, autre ke la mort."

(Ip. 8876-8)

Lavine begs Eneas to have pity on her:

Par molt grant dolçor l'an requiert
Que li prenne de li pitié.

(En. 8790-91)

and Ismène does likewise:

"Aiez merci de ma grant peine." (Ip. 9180)

The two episodes are not, of course, identical, but the situations are similar and Hue probably remembered his predecessor's subject as well as using him as a model in the descriptions of love's physical effects.

In Ipomedon's physical brutality towards Ismene in this episode, though it is assumed by him to harmonise with his disguise, we see a reminiscence of Erec's treatment of Enide. Erec forbids his wife to speak to him, obliges her to hold the horses her wins, and threatens her with vague punishments when she is obliged to disobey him. Yet he never shows her physical violence, unlike Ipomedon:

> Ipomedon la main senti,
> Cum forsene se tressailli,
> La main prent e met a sa buche,
> Si k'a ses denz l'asent e tuche,
> Dedenz ses denz avant la boute,
> Cum s'il la vousist manger tute;
> Cele resache par air,
> E il fet semblant de tenir.
>
> (Ip. 8839-46)

It seems likely that this is Hue's own invention; it is far from the ideals of courtoisie, and from the usual treatment of women in the romans antiques and the romans bretons. The scene is exaggerated and thereby becomes somewhat ludicrous, although it is unusual and vivid.

It is difficult to sum up the various love relationships in Ipomedon, and it is virtually impossible to classify them according to courtly and uncourtly characteristics. However, it is possible to distinguish predominating traits in the descriptions of lovers and their reaction to love.

The emphasis and importance at first given to love, and the reminders of it throughout the poem are courtly in nature.

Ipomedon has many such characteristics. His main raison d'être is, at first, love. His physical beauty, his upbringing, his virtues, his desire to serve La Fière and to make himself worthy of her by deeds of valour; his loyalty to her; the sense of secrecy and restraint he shows in connection with his love for her; all these details are essentials of the traditional courtly hero's character. They are conventional and could apply to almost any hero of the romans courtois - to Cligès, Alexandre, Yvain and Lancelot. But Ipomedon also has his uncourtly side; his single-minded pursuit of valour at the expense of La Fière's happiness; his treatment of Ismène and Daires' daughter; these bring into his relationships with women an element of equality and even of male superiority which are far from the ideal of courtoisie as it is presented in the Charrette. We are reminded of Gawain and his light-hearted attitude to love as we see it in Yvain and the prose romances of the Arthurian cycle. For Gawain, however, love is a pleasant hobby pursued in the intervals of knight-errantry, whereas for Ipomedon it is, or ought to be, the motive force in his life.

The equality between Ipomedon and La Fière automatically disqualifies the lady from holding the position of a courtly "dompna." The forward behaviour of Ismène in love is entirely uncourtly. Yet La Fière has restraint and dignity, and she is conventionally overcome by love, though this fact is insisted upon more firmly by Hue than by Chrétien, whose Cligès probably

suggested the idea of the proud lady who disdains love.

The courtly motif of "l'attente" is present in Ipomedon; Hue prolongs the story with additional adventures which keep the hero and heroine apart. In the case of the lovers who are unequal in rank, or whose circumstances keep them apart, we can appreciate the need to wait until they are on a footing of equality or their positions have improved, before they can be together. But when this motif is applied to Ipomedon and La Fière, who are in reality equal in rank to begin with, the postponement of their marriage seems unnecessary. Ipomedon, it is true, must win prowess before he is worthy of La Fière, but he accomplishes this fully by the time the tourhament is over. Evidently Hue is using a well-worn and conventional method of giving length and incident to his story; there is ample precedent for this in Erec and Yvain.

The uncourtly motif of friendship plays some part in Ipomedon. The hero, although obviously an individualist with a predilection for solitude, is accompanied everywhere by his "mestre", with whom he appears to have a pleasant and companionable relationship, and to whom he looks for advice and encouragement. Jason, his comrade at La Fière's court, has a real, though conventional affection for the unknown "vallet". The knights are fond of him:

N'i ad nul, ke mult ne l'honurt:

Estrangement se fet amer
E de tuz priser e loer.

(Ip. 514-16)

On his arrival at Meleager's court, Ipomedon is welcomed and befriended by Capaneus. They drink from a jewelled cup, which Ipomedon presents to Capaneus as a token of friendship:

Ipomedon la cupe prist
E puis a Capaneus dist:
"Amis, cumpainz, a vus bevrai
Par tel devise, cum dirrai:
Vus en avrez l'autre meite,
Ke desor(e)mes seit l'amiste
Entre nus e la cumpaignie,
E l'amur e la druerie;
E ceste cupe, vus l'av(e)rez,
E pur m'amur la retendrez!"

(Ip. 2935-44)

This episode resembles one in Horn; Lenburc falls in love with Horn and sends him a golden cup, asking him to drink from it, for she has already drunk half the wine it contained:

"Dites li ke j'en bui la meitie or devant;
Or beve le surplus, par itel covenant
La cupe ait a sun oes, si seit mun bienvoillant."

(Horn 2402-4)

The cup will then be his. It seems likely that Hue was thinking of Horn when he composed this episode in Ipomedon.[1]

The two young men are companions, but Ipomedon has no compunction in overthrowing not only Capaneus, but also Meleager and several of his knights during the tournament. He sends them

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1. See also chapter on descriptions and "l'uevre Salemon", p.125

horses as gifts when he leaves the court, but considering that these are the horses he has won from them in battle, the action seems rather a mockery of friendship.

It is revealed at the end of the story that Ipomedon and Capaneus are brothers, a fact which is pleasing to them both:

> "Ne quit, ke ja mes nuls hom oie
> Parler el mund de si grant joie,
> Cum li dui frere funt entre eus:
> Del tut ublient lur granz dols."

(Ip. 10291-4)

In spite of the high esteem in which Ipomedon is held by his friends, he appears to achieve his objects very well without their help. He leaves them without regret and does not miss their company. He is happy to acquire a new brother, but family feeling plays very little part in his life, except for a charming and pathetic detail inserted by Hue when he describes Ipomedon at his mother's deathbed. The young man does his best to conceal his grief at her illness, and comforts her as much as he can:

> Asez out dol a l'asembler,
> Mes li vadlet esteit mult sage,
> Pur lui refreinst mult sun curage
> E de sun mal recumfortut
> La reine, a quanqu'il pout.

(Ip. 1692-6)

Immediately after his mother's death, however, Ipomedon has himself knighted and sets off at once to win renown. When his father dies, he refuses to accept the responsibilities of a kingdom, and again sets off to look after his own affairs. He

depends on no-one but Tholomeu for advice, encouragement and companionship, appearing to be almost entirely self-sufficient. This theme of the individual knight-errant is a commonplace in the Arthurian romances of Chrétien. It is a courtly trait in Hue's work, and it is interesting to find alongside it the friendship theme exemplified in the drinking scene, which is uncourtly.

It is clear that Hue was familiar with courtly traditions; whether he found it impossible to maintain a courtly tone throughout Ipomedon, or whether he had little inclination to write a love romance wholly on these lines, is a matter which cannot be decided certainly. We shall see from Protheselaus that to some extent the flavour of courtoisie begins to fade in the second romance, and that, generally speaking, its influence is less pronounced there than in Ipomedon.

We have indicated the comparatively small part played by love in Protheselaus. Yet although the story is a roman d'aventures, and the main theme is not the winning of love, but the regaining of an inheritance, certain courtly elements can still be seen.

As in Ipomedon, the courtly and uncourtly elements in the poem are not easy to separate. In the hero's life, love plays

a subordinate and not an essential part; yet he is not altogether uncourtly in his attitude to the heroine, Medea. There are similarly contradictory features in the presentation of women characters.

Of the works which influence Hue in the composition of the second romance, the one which has most clearly left its mark on the treatment of love is the Eneas. This is especially noticeable in Hue's descriptions of the symptoms of love. It is to a considerable extent the presence of elements existing in Eneas that gives to Protheselaus the right to be called in some degree a roman courtois. Though Eneas has the greatest influence in this respect, we shall see, as in Ipomedon, the influence of the chansons de geste, of the Roman d'Alexandre and of the romans bretons.

As in Ipomedon, the courtly virtues of the hero, his friends and most of the male characters appear to be taken for granted. Protheselaus:

> ..... en totes rens resembla
> Le bon pere qui l'engendra
> En sens, en bel[té], en vesdie,
> En pruesce [et] en curteisie,
> En totes teches de bonté.
>
> (Pr. 65-69)

His noble birth is obvious, whatever his appearance may show to the contrary:

Mais qu'il ait megre le visage,
A son semblant [mult] ben pareit
Qu'il de real lingnage esteit.

(Pr. 2327-9)

Courtoisie is not insisted on as frequently as in Ipomedon; the conventional contrast between "courtois" and "vilain" still exists (Pr. 3932), but there is, as we know, no necessity for the emphasis on the two ideals of masculine perfection which characterises the first romance.[1]

Protheselaus, like his father, appears to have been brought up in the courtly tradition, though Hue does not specifically refer to this. He mentions his hero's love of hunting, and refers to his strength and his athletic abilities in the games held to celebrate Medea's birthday. On this occasion, Protheselaus defeats the champion, Hercules, at weight-throwing and swordsmanship; the influence of the Tristan story can be seen here.

There is, therefore, no need for a stimulus to drive Protheselaus to knightly exploits. Love does not have this role to play. Indeed, the story is as much one of adventure as of love, if not more so, and, moreover, of adventure not undertaken primarily under the stimulus of love and in its service, as in Ipomedon. Protheselaus' main object is to recover his stolen inheritance, and until he has done this, he cannot spare time or energy for love. He explains this several times to importunate women. To Candace he says:

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1. See above, p. 182

"Mais sacez que par duëerie,
Dame, vus n'altre n'amereie,
Tant cum jo desheritez seie,"

(Pr. 1795-5)

His words to the Pucelle Sauvage, whom he saves from the Chevalier Faé, and who offers him her hand and herself in marriage, are almost exactly the same.[1]

This is, of course, a completely uncourtly attitude. Protheselaus loves Medea, and believes she hates him and is seeking his destruction. In this respect he is in a position similar to that of a courtly lover, who remains faithful to his lady, whilst she is at liberty to choose whether she will love him or not. However, instead of spending his time lamenting Medea's supposed hatred, and attempting to persuade her to love him, Protheselaus continues his energetic attempts to regain his inheritance, which invariably comes first in his life.

There are, however, some courtly elements in Protheselaus' attitude to Medea. He loves her without ever having seen her, merely on hearsay. His love is strengthened by his first sight of her, and he is not discouraged by his mistaken belief in her hatred of him. He refuses Melander's offer of his sister's hand in marriage, because of

".....m'amie
Qu'ai ame[e]tute ma vie." (Pr. 2534-5)

EVen Melander's information that Medea has vowed to render to any man the double of what he will do to her, does not deter

Protheselaus in his love. Fidelity is not a peculiarly courtly virtue, but fidelity to an unrequited love and an unfriendly lady has reminiscences even of Lancelot in his steadfast love for the capricious Guanever. Protheselaus is saddened from time to time by this unsatisfactory position, but remains resigned to it.

Together with the sadness caused by unrequited love, we find an uncourtly side to Protheselaus. One of the reasons he gives to Melander for his sighs and sorrow is his separation from his friends:

> "L'altre achaison [or] vus dirra[i]:
> Quant jo de Rode m'en turnai,
> De mes hommes m'emblai al port;
> Ne sevent se sui vif u mort,
> Si sai qu'il unt grant marement,
> Kar mult m'amerent lealment."
>
> (Pr. 2536-41)

When he is reunited with them, he is overjoyed:

> Unt trové Prothes[e]laus,
> Qui d'els ad fait joie si grant
> Qu'une nuls hom ne fist [plus ne] tant.
> Or est tut turné a deduit,
> Mult [s]unt enveisé cele nuit.
>
> (Pr. 2745-9)

It is partly to cure his friend Dardanus of leprosy that Protheselaus fights the Chevalier Faé.

Protheselaus is almost always accompanied by one or more of his friends. His personality seems to inspire their loyalty and affection. Melander, though he knows him to be an enemy,

cannot bring himself to kill Protheselaus; he has him cured of his wound by Sebille, and accepts him as an inseparable companion.

Even Protheselaus' enemies eventually become his friends: the Bloi Chevalier and Theseus, the king of Denmark, become his faithful adherents after he has defeated them in battle, and both support him against the Pucelle de l'Isle and Pentalis and Daunus. Pentalis himself, at first an apparently relentless villain, surrenders to Protheselaus and becomes his ally, saying:

> "Ben conui qu[e mult] ai mespris;
> Mais si deus plaist, mult lealment
> Lui voil faire le serement."
>
> (Pr. 11293-5)

And eventually Daunus too is reconciled with his brother, amid great rejoicings:

> Venuz est desqu'[a] la reigne
> E ount fait l'acordaunce fyne
> Entre luy et son frere tost;
> Haitez en sount tut cil de l'host.
>
> (Pr. 12386-9)

Unlike Ipomedon, Protheselaus cannot do without his friends. His inheritance, left to him by his mother, is of great importance to him, and he has no wish to escape from the responsibilities it entails. He is extremely loyal to his friends and to his family ties. In spite of his brother's treatment of him, he has no desire to injure Daunus: when he overthrows him in battle, he is full of remorse on recognising his elder brother:

> S'espe[e] ly present[e] et dit:

"Sire, desormes m'est [mult] petit,
Mes que le chef me soit coupé,
Kar trop ay vers vous trespassé,
Kaunt de mes mayns [ci] vous fery."

(Pr. 12270-4)

Loyalty appears to be one of Protheselaus' most striking characteristics. It brings us again to the fidelity and loyalty he bears to Medea, and again to a courtly element in his love. Several times it is said that he loves her with "amur fine" - perfect, loyal love.[1] This is in spite of her supposed hatred for him, and in this respect he could be called a "fins amanz", who is an ideal of perfection.

Protheselaus suffers from the conventional love symptoms, moments of discouragement and depression, which will be examined more fully in our chapter on the symptoms of love and its effects.

It is clear that Protheselaus' love, being a secondary object, does not develop during the story. Its onset is not described, for it has apparently existed for some time before the poem begins. It is not love which impels Protheselaus to his deeds of valour; the only service he performs for Medea is that of saving her "brachet" from a large and ferocious hound, at the risk of his own safety. There is no theme of courtly love service undertaken for the lady's skae, not even in the degree in which it appears in Ipomedon.

On the whole love matters more to the women than to the

1. Pr. 2691, 2820.

men in Protheselaus. This is an uncourtly trait in itself; here the woman is not in a position of receiving adoration and returning it or not, as she chooses. She is not the haughty "dompna", adored by a submissive and entirely biddable lover.

As in Ipomedon, love on the part of the women is presented from various points of view. Medea's love for Protheselaus is in some respects not uncourtly. In its origin, however, it is romantic: she transfers to Protheselaus the unrequited love she cherished for Ipomedon when he was her "druz". This, incidentally, provides one of the links between the two romances, and Hue may have used it in order to provide the link, for the various romantic incidents in the second poem show that he was not incapable of inventing a new character to provide the love interest.

A second link is provided by Melander's description of the queen to Protheselaus. Like La Fière, she is said to despise love, to be proud, because her love for Ipomedon was never requited. We have indicated the resemblance between La Fière and Soredamors, which shows that Cligès was probably Hue's source for this idea. Medea's disdain of love has no importance in the story, is never mentioned again, and is obviously only mentioned here to provide a very artificial link. Yet curiously enough, the words Hue uses to describe it are exactly those used by Chrétien:

"Mais, sire, el est [mult] orgoillose,
Si est d'amer [mult] dedeingnuse." (Pr. 2562-3)

The resemblance may be due purely to chance, but it is interesting, considering the unimportance of the idea in Protheselaus and its importance in Ipomedon, where the expression is not identical with Chrétien's:

Soredamors
Qui desdaigneuse estoit d'amors.

(Cl. 439-40)

In the first romance, then, we had an original and piquant development of Chrétien's theme; in the second, merely a slavish imitation of his words.

Medea has never seen Protheselaus, but she knows him to be like his father in every way, and that is enough to make her love him[1], in spite of the difference in their ages, which must be considerable, but which Hue ignores completely.

Nevertheless, Medea's love is to a great extent maternal. As soon as she hears that Protheselaus has been disinherited, she wonders how she may help him:

"Jonas, si or me volez crere,
Ben quideree Pentalis
Geter et tuz ses enemis."

(Pr. 324-6)

She writes him a letter offering help and assuring him of her friendship. This letter is intercepted by Pentalis and another, saying the opposite, is substituted for it; henee Protheselaus' false belief that Medea hates him.

Until now, Medea has kept her love secret - a courtly trait in her character. Then, unable to conceal her passion

1. Pr. 274-80.

any longer, she confesses it to Jonas, her messenger. It appears, however, that her feelings for Protheselaus are well known to Pentalis, although we gather that Jonas was the first to whom she revealed them:

"Medea mena ceste vie,
Long tens ne se descovri mie;
Et cum el plus oster s'e[n] volt,
Plus li engrege et plus li dolt.

(Pr. 285-8)

There is, too, a courtly representation of Medea presiding over the festivities held in honour of her birthday, and the conventionally exaggerated account of her beauty, which is so great that no-one could fail to love her.

The maternal protective quality of her love, which is its outstanding feature, is in complete contradiction with the typical attitude of the courtly lady. When Protheselaus is held in prison by the Pucelle de l'Isle, Medea writes to him, offering to come to his aid with three thousand knights. She reproaches him mildly with not having followed her advice - what advice, Hue does not say:

"Amis, ben voil qu'il seit sëu,
Vérs mei avez grant tort ëu.
S'ëussez crëu mon cunseil,
Ne fussez or en tel trepeil;
Ainz fussez halt reis coronez,
De mult richez regnes cha[s]ez."

(Pr. 7500-05)

She shows a little jealousy for his having followed the advice of others, rather than hers:

"Mon cunseil creire ne vôsistes,
Mais [en] tel altre vus remistes
Que plus amastes que le men."

(Pr. 7506-8)

Indeed, her words are those of an older person reproving a younger.

Yet she is prepared to stand aside if he is "plus prest d'altre amer" (Pr. 7517), and the condition of her happiness is his welfare:

"Certes, [en] joie ne pus vivre,
De ci que [jo] vus vei delivre."

(Pr. 7513-14)

This disinterested concern for her lover's welfare is quite uncourtly: she is not in a position of superiority.

Another incident reinforces the uncourtly nature of Medea's love. Protheselaus has reproached her with not keeping her vow after he rescued her dog. At the end of the poem, when the pair are preparing for their marriage, Medea determines to fulfil her vow. She disguises herself in old and ragged clothes and takes a bell, apparently to give the impression that she is a leper. She approaches Protheselaus as he is riding with his household towards the palace, and asks for mercy. His men beat her and ill-treat her:

Ly pautoner avaunt saill[i] rount,
De lour verges mult [la] laid[i] rount,
Mout malement l'ount demene[e]
E en la presse defole[e].

(Pr. 12484-7)

Protheselaus does not recognise her, but reproves his men for their brutality. She sends him a message saying that she now repaid him for the bite he received when he rescued her dog. Protheselaus is amazed, and doubly convinced of her "amur fine". (Pr. 12535) By this incident Medea's disinterested and self-sacrificing spirit is apparently satisfied. Curiously enough, it is in harmony with the secret anguish she suffered from her love for Ipomedon in the first romance; she appears to have a sense of the dramatic which manifests itself in a romanesque love of concealment.

The relationship between Protheselaus and Medea has its courtly elements, as we have pointed out. On the other hand, it is to some extent the reverse of the courtly relationship between lover and lady. Protheselaus does not serve Medea; it might often be said that it is she who serves him. It is she who allows herself to be humiliated in order to show her love, and she is active in his interests, unlike the passive "dompna", who remains at home while her lover works to serve her and make himself worthy of her.

As in Ipomedon, we find a tendency to didacticism, sometimes combines with a courtly element. Protheselaus suffers from love, and accepts the suffering gladly for Medea's sake. He does not condemn her for her hatred of him, but feels he is to blame. This generosity, however, does not spring entirely from courtly love, but is partly due to ethical considerations.

The law of God forbids evil in return for evil. He has never injured Medea, but never ceases to love her, therefore she ought to do him good, not evil. He, too, would be breaking God's law if he hated her in return.

"Mais d'une ren ben faire crei
Que des cummanda en la lei:
L'en ne deit mal cuntre mal faire
Ne cuntre ben faire cuntraire.
Dun[c] m'est avis, par grant raison
Ne me deit faire si ben nun.
Quant [jo] tant l'eim sanz mei retraire,
Vers mei deit estre debonaire.
Certes, coment que vers mei face
Par defier u par manace,
Il n'ert ja mais jor de ma vie
Ne la tenge [a] dame et amie."

(Pr. 2788-99)

The tone of this passage is sober and moralising, recalling Hue's tendency to "preach." It also recalls what G. Paris[1] says about the Anglo-Norman temperament and the prevalence in Anglo-Norman literature of works of edification.

In Candace's love for Protheselaus, the lady's symptoms are more or less courtly, and the Eneas the obvious source, but the nature of her love is completely uncourtly, being nearer to that of the chansons de geste. The episode also has an interesting resemblance to one in the Old French Roman d'Alexandre, which tells of the love between the queen Candace and Alexander. Candace falls in love with Alexander before ever seeing him:

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1. G. Paris - La littérature normande avant l'annexion. Paris, 1899.

they write to each other, and Candace longs to see Alexander:

Candace la roïne oï la renomee,
Tant l'ama en son cuer à poi ^ desvee.
^ n'en est

(Alex, (P) 4435-6,[1]

She sends him presents and offers him her love, which he eventually accepts, much to her joy and relief.

Hue's use of the name Candace, combined with the incident of the lady who offers her love to the hero, point to a reminiscence, if not a clear influence, of the Roman d'Alexandre.

This episode in Protheselaus is very interesting from the point of view of sources. There is a remarkable similarity to the Eneas in the account of how Candace fell in love with Protheselaus. Formerly, Hue tells us, she was Pentalis' mistress; on seeing Protheselaus she loves him at once, and spends the night thinking of him and deciding that she loves him and that Pentalis is forgotten. The words Hue uses to describe her thoughts, apart from the symptoms she suffers, are strikingly similar to those used to express Dido's thoughts the night after she has heard Eneas' tales of Troy and has fallen in love with him. The resemblance can be seen when the two passages are placed side by side:

Eneas 1223	Protheselaus 1586
De lui comance a penser,	Sa grant belté et son semblant
En son corage a recorder	Li vent sovant la noit devant,
Son vis, sun cors et sa faiture,	Sovant recorde en son corage
Ses diz, ses faiz, sa parleure.	Ses diz, sa chere et son corsage
	Et ses bels oiz et son bel vis.

---

1. Elliott Monographs, Roman d'Alexandre, Vol. II. Version of Alexandre de Paris. Princeton and Paris 1937.

The next clear influence we can discover is that of Marie de France's Lanval. In the lai Guenever approaches the young knight and offers him her love. He refuses, saying that he has no wish to love her and that he will not injure the king, his lord, by becoming her lover.

"Lungement ai servi le rei;
Ne li voil pas mentir ma fei.
Ja pur vus ne pur vostre amur
Ne mesf[e]rai a mun seignur."

(Lan. 271-4)

Candace confesses her love to Protheselaus, who replies that he could not dishonour her husband:

"J'aim de bon quer vostre seinnur,
Ne li fer[e]ie deshonur
Pur nule ren qu'avenir pusse."

(Pr. 1722-4)

Candace offers to help Protheselaus against Pentalis, and he promises to think it over. Finally he tells her, as we know, that he will love neither her nor anyone else "par druerie" while he is still disinherited. She threatens revenge, and takes to her bed in anger:

En pez salli cum[e] desve[e],
En sa cambre s'en est ale[e].
Le jor ne manga ne ne but.
Sis sires mult dolent en fut;
Mais il ne sot pas l'achaison,
Sovent la meteit a raison.
Cele mult petit responeit,
Dit li que mult malade esteit.

(Pr. 1804-11)

Similarly, Arthur's queen takes to her bed and swears to make

the king avenge her humiliation:

> La reïne s'en part atant,
> En sa chambre en vait plurant.
> Mut fu dolente e curuciee
> De ceo k'il [l'] out [si] avilee.
> En sun lit malade cucha;
> Jamés, ceo dit, ne levera,
> Si li reis ne l'en feseit dreit
> De ceo dunt ele se pleindreit.

(Lan. 303-10)

Candace's revenge is a double one: first she sends a message to Pentalis and has an ambush arranged for Protheselaus. Then, knowing that Egeon, her husband, suspects that his guest's wound is her doing, she accuses Protheselaus of having demanded her love.

> "Sire, si le veir sëussez,
> N'en serriez guaires irez.
> Il n'ot [i] ciesté qu'un jor,
> Sire, quant me requist d'amur
> [Et] qu'il m'amast par drüerie.
> Ne vus fist il grant vilainie?"

(Pr. 2028-33)

The queen likewise accuses Lanval to the king:

> As piez li chiet, merci [li] crie
> E dit que Lanval l'ad hunie:
> De drüerie la requist.

(Lan, 315-17)

It seems clear that Marie was Hue's source for this "Potiphar's wife" episode. It is extremely unlikely that the Bible itself could have been his source; he may of course have known the story and used it independently of Marie. However, we have already seen that this is not the only resemblance

between Hue's works and the Lais, and we conclude that it was Marie who influenced him here.[1]

In this case Hue has taken up a small incident and developed it into a lively episode. Candace's character as an impulsive, vindictive yet persuasive woman is vivid and memorable. Hue uses the second detail of the Potiphar's wife episode - the accusation of the innocent young hero to the husband - not as a primary means of vengeance, but as a method whereby Candace may distract Egeon from finding out her part in the attack on Protheselaus and may obtain his pity. He also takes the opportunity of inveighing against women, and particularly Englishwomen, who can persuade their husbands of the truth of anything they please.

As we have already mentioned in connection with Ipomedon, the theme of the lady who offers her love or makes the first advances to a lover is found in the chansons de geste. However, the influence of Lanval and Eneas on this episode seems so clear that it is unnecessary to look for further small and unimportant details to prove the influence of the chansons de geste.

The episode is entirely uncourtly, except for the use of technical detail in the description of love symptoms. Candace has no reticence; she recklessly abandons her love for

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1. A similar episode occurs in the Chastelaine de Vergi, composed in the thirteenth century.

Pentalis:

"Par certes, sul'en ma chemise
Irreie od li hors del pais
Coment qu'il fust de Pentalis!"

(Pr. 1613-15)

She is unable to keep her passion to herself, once she is sure of it:

Asez pot l'em femmes trover
Qui ne se sevent pas celer.
Ceste ne se set pas covrir.

(Pr. 1688-90)

She is compelled to reveal it almost at once to Protheselaus; any thought of her husband or of her reputation, if she ever had any such thought, is quite forgotten. Reason, which enters into amour courtois, reminding the lady of her rank and her lover's worthiness, as in the case of La Fière, plays no part in Candace's emotions. She must reveal her love, and when it is refused, her hatred is as great as her love had been, and she puts her whole energies into vengeance. A courtly woman might have concealed her humiliated pride under a show of nonchalance, or she might at least have thought of a more subtle method of vengeance. But Candace is a slave to her emotions and to her passionate and vindictive nature:

Durement le prent a haïr,
Son voil le veist el morir.
Jo quid que grant peine i mettra,
Kar felonessement pensa
Sa grant ire sur li venger.

(Pr. 1814-18)

Another example of the vindictive woman whose love is refused is the Pucelle de l'Isle. She is an interesting character, as she serves as an example of two types of women in love, in her violent and vengeful love for Protheselaus, and the entirely different emotion inspired in her by Melander.

The Pucelle de l'Isle is known by her reputation to be wicked, treacherous and disdainful; her pride is like that of La Fière, for she scorns to marry, and, moreover, no man would dare to marry her:

> "Qu'el meme [n] est de tel manere
> De felon quer et male aviere,
> Si ne deingne prendre baron,
> Prince de nule region
> Ne nul ne volt tenir ami,
> Ne nuls hom n'ose prendre li."
>
> (Pr. 5976-81)

In spite of her disdain and in spite of the fact that Protheselaus kills the two sons of her forester, the Pucelle falls violently in love with the hero. She is completely unscrupulous; she has heard of Protheselaus, approves of his family and would willingly marry one of them:

> Sovent remue son corage,
> Mult ad öi de tel linnage;
> Sovent se fu [el] purpensee:
> Ba serreit volenters donee
> Aun d'als, si estre [en] porreit.
>
> (Pr. 6074-8)

Now, hearing of Protheselaus' courage and prowess, her approval is confirmed and she resolves to take him into her power and

force him to do her bidding:

> Si[s] quors li change et plus et plus,
> De quer celeement suspire,
> De li veer form[en]t desire.
> Mult pense de cest mariage
> Et sovent dit en son corage,
> S'une feiz le po[ei]t tenir,
> El en fer[eit] tut son pleisir.

(Pr. 6085-91)

She succeeds in persuading him to come to her castle, and confides in her demoiselle, Evain, that she is truly inlove with him.

> "Kar certes, unc [mes] n'oi corage
> D'amer homme qui seit al mont;
> Mais mes pensers rechangé sunt:
> Sor tuz m'estot cestui amer."

(Pr. 6383-6)

Like La Fière, her pride has been overcome by love.

By means of a trick, the Pucelle and Evain succeed in imprisoning Protheselaus in a tower of the castle. The Pucelle sets out to woo him, assuring him of the riches and power he will acquire by marrying her. She tells him she knows of his love for Medea, and swears that he will never have the queen as his lady. She herself will love him more than any other woman could:

> "Ben vus di, Prothes[e]laus:
> Il n'ad femme desuz la nue
> Qui tant vus seit amie et drue,
> Bels duz amis, cum jo serrai;
> Kar lealment amé vus ai
> Et amerai tote ma vie,
> S[e] vus volez, sanz tricherie."

(Pr. 6625-31)

If he refuses, she threatens him, he will be kept in the tower for the rest of his life.

"Mais ja jor n'en serrez delivre,
Se ne puis aveir de bon gré
Vostre amur a ma volenté."

(Pr. 6643-5)

Protheselaus is much cast down, but declares that nothing will make him unfaithful to Medea:

"Or en penst des, li reis la sus,
Et il ja ne m'aït nul jor,
S[e] ja mais m'en part de l'amur
De ço que jo ai tant amée!"

(Pr. 6679-82)

The Pucelle is enraged, and threatens to punish Latins, her "conétable", if Protheselaus is not properly guarded. Protheselaus, after killing one of the guards, declares that none of his family has ever been so humiliated. He swears that he will never love her:

"Ja deurs ne vus face pardon
N'a mei ne face il ja aïe,
S[e] ja mais vus aim jor de vie!"

(Pr. 6873-5)

Upon which, the Pucelle menaces him with hanging. This he appears to welcome, for he would prefer death to life imprisonment. However, he succeeds in avoiding the gallows, his friends Jubar, Mathan and the hermit, and several knights sent by Ismène, all arrive at the castle, where a battle begins. It soon becomes clear that the Pucelle is regretting her obstinacy in keeping Protheselaus in prison, for all his friends and enemies

have gathered before her castle, and a disastrous battle is in progress. She begins to repent of her hasty love and considers loving Laertes, one of the young warriors.

"Certes, sacez, s[e] jo pöeie,
Mon quer et m'amur lui dureie;
De celui la sus en la tur
Avreie tost laissé l'amur."

(Pr. 8702-5)

On hearing, however, that Laertes is already married, Evain persuades her mistress to forget Protheselaus and try to love Melander, advising her, with Hue's characteristic common sense, not to set her heart upon someone who will not return her love:

"Si j'ere si riche et si bele
Cum vus estes, ma dameisele,
Ja [mes] pur tant cum jo vivreie
Homme en cest secle [n'] ameree
De bon quer ne de bone fei,
S'il a son pöer n'amast mei."

(Pr. 8806-11)

Most fortunately, the Pucelle sees Melander and at once falls in love with him. She frees Protheselaus and is rewarded when Melander returns her love.

As far as we know, the only work which might have provided Hue with the idea of the lady who imprisons a knight to make him marry her, is La Prise d'Orange. In this chanson de geste, which was composed about 1150, the Saracen princess, Orable, imprisons Guillaume and two of his fellow Christians in her tower, and promises to release them on condition that Guillaume shall marry her. The Pucelle de l'Isle is impulsive, like

Orable; she gives way easily to her feelings.

Other instances of knights held in prison can be found in the Charrette, where Lancelot is imprisoned by Meleagant, and in Yvain, whose hero is looked after by Lunete in a room in Laudine's castle. But neither Lancelot nor Yvain is imprisoned to force him to marry against his will. La Prise d'Orange, then, is perhaps Hue's source; however, he develops the situation much more fully in Protheselaus, and gives the Pucelle de l'Isle a much more violent character. We remember her resemblance to Camille, and her fight on horseback, recalling the battle between the Amazons and the Trojans in Eneas.[1] Her changes of heart recall Briseïda's love for Troilus and Diomede, but apart from this faint similarity she has nothing more in common with the Trojan heroine. Her behaviour is the reverse of courtly; it is she who takes the initiative; instead of allowing herself to be wooed, she forces her chosen lover to listen to her. She cannot accept or respect Protheselaus' love for another woman, and she is unable to conceal the humiliation she feels with the reasonable self-control characteristic of courtly ladies. Like Candace, she is passionate and vindictive; she is even more violent, and, having the power to do so, she can rely on force as well as on threats and cunning.

When she falls in love with Melander, however, the Pucelle de l'Isle changes, somewhat as La Fière and Soredamors did,

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1. See above, p.

from a "vierge forte" to a timid and humble girl, uncertain of whether her love will be returned. She sees Melander as he fights in front of her castle and, overcome by admiration for his exploits and courage, falls in love with him. There is a distinct resemblance here to Lavine, who sees Eneas from her window and is smitten with love. She writes him a letter telling him of her love. The Pucelle does not at once communicate with Melander, but spends some time seeing how the land lies. She and Evain tell Protheselaus that Melander would be a suitable husband for the Pucelle, without revealing that she loves him:

> "Ma dame i serreit ben donee
> Et en son cors tresben salvee;
> Et d[e l']altre part ben retent
> Qu'il avreit pris mult richement."
>
> (Pr. 9400-3)

This careful concealment is in direct contrast to her former behaviour, and is more in the courtly tradition.

Like La Fière, the Pucelle watches the battle in excitement, looking for Melander:

> En haste leve la pucele,
> Haite[e] est de ceste movele,
> Kar ben set que c'est sis amis
> Dunt el ad mult le quor suspris.
>
> (Pr. 9712-15)

Lavine does the same, anxiously watching Eneas; and in Thèbes, Ismène and Antigone watch for Aton and Partonopeus as they fight.

In contrast with her attitude to Protheselaus, the Pucelle feels uncertain whether Melander loves her, and would like him

to know of her love for him. She is humble where once she was confident, and would not blame Melander if he hated her:

"Kar Melander ne set n[e]ent,
Si jo l'aim u non par amurs,
Ainz quide ben que j'aim allors.
N'est pas merveille, s'il me het,
[Mais mout me poise qu'il ne set]
Cum jo l'aim d'amur et coveit."

(Pr. 9827-32)

Inevitably, Melander looks up at the tower, sees the Pucelle and falls immediately in love with her, in true courtly fashion:

Si fu a Melander avis
qu'[il] unc ne vit en nul pars,
En nul empire [n'] en nul regne
Fors Medea si bele femme.
Amur li ad [tost tel mal] fait
Et si li ad basti tel plait
Dunt ja mais jugement n'avra,
Se par la pucele ne l'a.

(Pr. 9878-85)

In courtly fashion too, the Pucelle sends him a favour, by Jolif, on the advice of Evain:

"Dame, un[e] enseig[n]e li baillez
Et a Melander l'enveez.
Il ad un[e] altre conuisance;
S'il oste cele de sa lance
Et la vostre face afermer,
Dunc n'[i] ad fors de ben amer."

(Pr. 9934-9)

Briseïda, in Troie, has done the same, giving her sleeve to Diomede to wear in battle:

La destre manche de son braz
Nueve e fresche d'un ciglaton
Li baille en lieu de confanon.

(Tr. 15176-8)

The giving of a favour by a lady to her lover becomes a common theme in Arthurian romance. In Chrétien's Perceval Gawain consents to wear a sleeve sent to him by the Pucelle as Manches Petites, in a fight against Meliant de Liz. This is an outstanding example of Gawain's courtliness and chivalry: he behaves with the utmost respect and pays a great honour even to a little girl.

There is also a reference in Ipomedon to the giving of favours, in Hue's description of the preparations for the tournament. The knights are preparing their armour and weapons:

> E funt afermer en ces lances
> Guimples de druerie e manches.
>
> (Ip. 5171-2)

This is only a general reference; there is no mention of any particular lady having given a favour to any particular knight. However, the casual way Hue speaks of the custom seems to indicate that it was widespread and common at the time.

In La Mort le Roi Artu the demoiselle d'Escalot persuades Lancelot to wear her sleeve: "Vos m'avez otroié que vos porteroiz a ce tornoiement ma manche destre en leu de panoncel desus vostre hiaume et feroiz d'armes por l'amor de moi."(Mort Artu, 14)[1] The Roman de Troie is probably Hue's source here.

Melander, of course, accepts the "enseigne" and wears it joyfully.

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1. La Mort le Roi Artu, ed. J. Frappier, 1954.

Until now, the progress of the love between Melander and the Pucelle has been almost pure courtoisie; both conceal their love for some time, then confide it to Jolif. Both are victims of "fin amur", and the favour is given "en nun de fine druerie". (Pr. 10077) Melander sends the Pucelle a ring as a token of his love. The expression and symptoms of their love are courtly, as we shall see.

The affair is prolonged to a considerable extent, perhaps unnecessarily; after the love-tokens have been exchanged, the Pucelle still conceals her love from Protheselaus and subtly gives him to understand that as he loves another, and as her territory is not safe in her hands alone, she feels she ought to ask his advice:

"Entendez mei, sire, un petit:
Jo sai ben et [ben] m'est avis
Qu'a grant tort ai vers vus mespris
E par tant sui en ceste gerre
Dunt mult est trublee ma terre,
Sin ai le quor mult anguissus:
Aveir en voil cunseil de vus."

(Pr. 10425-31)

The scene is very skilfully composed; Protheselaus knows of the love between the two, as Melander has confided in him, and there must be no doubt in his mind about the Pucelle's meaning. Hue again advocates discretion, as he did in Ipomedon, through the mouth of his hero, and again reminds his readers that discreet silence is courtoisie:

"Ben vus di: Cil n'est pas [tut] sage
Qui ne pot celer ço qu'il set,
Kar tel le put ôïr quil het.

Et quant il son penser savra,
Plus tost enginer le purra.
Pur ço ne larrai, ne vus die:
Ben celer est grant curteisie."

(Pr. 10417-23)

Courtoisie in Hue's mind, in the case of silence and discretion, is inseparable from good sense.

The courtly flavour of the episode now begins to fade; the Pucelle insists that Melander shall marry her:

"Certes, j'aim a tot mon pöer
Cel Melander dunt vus parlez,
Et vus [pri que] tost vus penez
De purchacer cest mariage,
Kar de ren n'ai si bon corage."

(Pr. 10525-9)

She is still uncertain, however, of Melander's feelings, and begs Protheselaus to be discreet, so that if the arrangement comes to nothing, she may not be disgraced. Here again the courtly idea of concealment and of feminine timidity and fear for her reputation is combined with a strong practical business sense:

"Bels sire, si vus en parlez,
Un poi ma parole covrez,
Tant que sacez sa volenté,
Kar [me serreit hunté] et vilté,
S[e] de s'amur [le] requerreie
Et al chef de tur i faldree."

(Pr. 10530-5)

In Protheselaus as well as in Ipomedon, love and marriage go together, following the example of Chrétien in all his love

romances except the Charrette. As the Pucelle says, very decisively:

"Mon quor [et] mon cors vus durai
Et fin voler et fin[e] amur,
Fors que ben [i] seit et onur,
Tel onur cum de mariage,
Kar jo n'ai cure de folage."

(Pr. 10867-71)

The pair are betrothed, in a most business-like, uncourtly and realistic fashion, with Latins as their official witness.

A minor love affair is mentioned during this episode - that of Evein and Latins. This adds somewhat to the complications of the story, and is of little importance, although it provides a pleasant scene. In it Latins indignantly describes to his beloved how a prisoner of his - Protheselaus, in fact - was given leave to go out, whereupon he defeated his jailer in single combat. Protheselaus is ashamed, and realises that it was he who fought Latins, not knowing who he was. Evein threatens to love Latins no more, unless he reveals to her who his victor was. Latins admits that it was Protheselaus, and Evein appears to be satisfied. This scene is lively in its expression, but in itself it has little meaning, and can only be thought of as "padding" to the story. However, it is Latins who persuades Protheselaus to forgive Evein for her treachery, and thereby contributes to the general goodwill which reigns at the end of the poem.

Of all the lovers in Protheselaus, Melander seems to be the least courtly. He is smitten by love in the conventional manner, like Eneas, who sees Lavine as he receives her letter. The development of his love, such as it is, is described with the conventional hyperbole:

"Si m'ait deus, jo mor pur li." (Pr. 10046)

He is anxious, like the Pucelle and like Protheselaus and Medea, about whether his love will be returned, although his anxiety seems greater than theirs.

As a further example of the uncourtly attitude, we may quote the episode of the Bloi Chevalier and his treatment of his disloyal lady. This is interesting from the point of view of sources, which we do not intend to examine here. As far as love interest is concerned, it provides another example of the brutality to women which appears in Ipomedon's treatment of Ismène. The Bloi Chevalier, to punish his lady for her unfaithfulness, keeps her in poverty and humility, has her beaten, and placed before her at every meal the severed head of her lover. There is a reminiscence here of the Château de Pesme Aventure in Yvain, where maidens are kept in poverty:

Mes tel povreté i avoit,
Que desluées et descaintes
An i ot de povreté maintes,
Et as memeles et as cotes
Estoient lor cotes derotes
Et les chemises as cos sales.

Les cos gresles et les vis pales
De fain et de meseise avoient.

(Yv. 5198-205)

Hue's description is similar:

Mult ot en li bele figure;
Mais mult ot povre vest[e]ure
Et mult esteit [en] grant mesaise,
Chemise ot [et] neire et malveise,
Une pels ot mult enfermée
De gros mutuns et mult usée.

(Pr. 4830-35)

By the intercession of the hero the Bloi Chevalier and his lady are reconciled, but the incident stands out because of its mysteriousness and the extremeness of its brutality and blood-thirstiness. The Bloi Chevalier's treatment of his lady is far more brutal than Ipomedon's treatment of Ismène, and far more primitive in its nature. It has nothing to do with courtoisie.

In spite of their relative unimportance, the love episodes in Protheselaus provide interesting material for discussion and as many varied elements as we find in Ipomedon. Again, they are enlivened by Hue's own original treatment and humour, though not to the same extent, or with such success as in the first romance. We shall see in our examination of Hue's technique in describing the symptoms of love that certain influences can be more clearly distinguished in Ipomedon than in Protheselaus. It is probable that to Hue's practical mind and relatively unsubtle

sense of humour, too consistent an application of the rules of courtoisie as expressed in lyric poetry and in Chrétien's work, the Charrette more particularly, would be unsuitable and unacceptable to the common-sense outlook of his Anglo-Norman readers. In Protheselaus, therefore, he retreats somewhat from the traditional field and provides, instead of a courtly treatment, a story with a complicated plot and quantities of incidents drawn from innumerable sources. The romance is less successful than Hue's first attempt, but it has a certain charm of its own.

CHAPTER 9.

II. HUE'S USE OF COURTLY LOVE SYMPTOMS.

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2. Love as a sickness. p. 248
3. Lovers' monologues. p. 277
4. Adages and conceits. p. 298
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We have discussed the extent of the part played by the prowess theme and by courtoisie in Hue's treatment of love. We turn now to an examination of Hue's use of the conventional courtly symptoms suffered by lovers, and of his possible literary sources.

1. The Eneas is generally acknowledged to be the first twelfth century romance in which the Ovidian concept of love symptoms appears. The influence of the Eneas can be seen especially in the Lais of Marie de France, in Chrétien's works, in romances contemporary with Hue, such as Partonopeus de Blois and Floire et Blancheflor, and notably in Ipomedon and Protheselaus, particularly the former. The influence of Eneas on the love episodes in Cligès has been examined by A. Micha in "Eneas et Cligès", Mélanges E. Hoepffner, Paris, 1949, pp. 237-243. The influence of Cligès on some aspects of Hue's work has already been discussed: in the love episodes we noted particularly the theme of the proud lady. It seems fairly obvious, however, that it was the Eneas rather than Cligès which served as Hue's model in his descriptions of the symptoms of love. Chrétien's influence can be distinguished in Hue's

love monologues, but on the whole, the subtlety of Chrétien is absent from Hue's work.

While much of Hue's description is, of course, highly conventional - he uses terms which are found in romances throughout the period - his works contain elements common only to his romances and to Eneas. Moreover, Hue's originality again plays a part; he does not imitate slavishly, and he develops and adapts ideas and elements according to his own tastes.

2. The conventional treatment of love as a sweet sickness is apparent in Hue's work. We also find the idea that love unites opposites: that it causes sickness, sorrow, pain and physical weakness, and that it also provides joy and the cure for its wounds. It is in Eneas that we find the probable source for this idea. Lavine asks her mother to describe love to her; the queen enumerates its pains (Eneas 7919-30). This passage includes most of the physical symptoms which later pass into all twelfth century love stories. The queen then describes the pleasures which come from pain, and which cure it:

"Soëf trait mal qui l'acostume;
Se il i a un pou de mal,
Li biens s'en suist tot par igal.
Ris et joie vient de plorer,
Grant deport vienent de pasmer,
Baisier vienent de baaillier,
Anbracement vient de veillier,
Grant leece vient de sospir,
Fresche color vient de palir."

(En. 7958-66)

In Protheselaus we find a passage which resembles this in subject matter, but in which Hue's tendency to summarise and adapt is evident. Jonas is comforting Medea, who fears that Protheselaus does not love her:

"L'en deit am[er] en bon espeir,
L'un ne pot pas si a dreiture
Fornir d'amur tute sa cure:
En amur ad peines mult granz.
Atendre estot et jorz et anz
Qui de fin quer vodra amer,
Ainz que [s]es bons pusse achever.
Amur cunforte, Amur occit,
Li amanz plure, [l']amant rit.
Amur cunfunt, Amur socurt,
D'Amur crest joie et dol en surt.
Amur rehaite, Amur coroce,
Amur est amer[e et] rest duce."

(Pr. 3809-21)

A short passage in Ipomedon also contains the theme of the dual character of love. La Fière is warning Ipomedon, indirectly, of the danger of falling in love before he has won renown in military exploits:

"Icel' amur est trop amer,
Mes mout est douz pur afoler;
Cele douçure est amertume,
Ke les corages si alume."

(Ip.897-900)

In two cases Hue describes the beginning of love as a sweetness which gradually grows until it tears the heart from the body, or pricks it. In Ipomedon's case, he tells us:

"Mout par est douz l'entrer d'amurs,
Mes poy e poy crest la docour,
Si doucement, ainz qe l'en sache,
Qe tut le quoer del ventre arache.

(Ip. 1251-4)

This passage is a remarkably effective and perceptive description on Hue's part.

The second reference to love as a sort of sweet sickness - which is, incidentally, a courtly conception - comes in the episode narrating Ismène's love for Ipomedon:

"Une dulcor al quer li chet,
Ke d'amer la point e somunt."

(Ip. 8688-9)

A brief reference in Eneas to the sweetness of love's onset may have suggested the idea to Hue; Dido is listening to Eneas' tale of his escape from Troy:

"El lo regardoit par dolçor
Si com la destreingnot Amor."

(En. 1201-2)

This has more in common with the second quotation from Ipomedon than the first, which is clearer and more vivid.

It is likely that Cligès also contributed something to Hue's conception of love as a sweet sickness. Fénice and Thessala elaborate on the theme:

"Car tuit autre mal sont amer
Fors seul celui qui vient d'amer;
Mes cil retorne s'amertume
An doucor et an soatume
Et sovant retorne a contraire."

(Cl. 3101-05)

Fénice realises that she is "doucemant malade". This section of Cligès has the subtlety and complexity of expression which

Ipomedon lacks; yet there is no doubt that the short description of Hue's hero falling in love which we quoted above has a directness and truth which make it far more moving than any Chrétienesque conceit.

The idea of the snare of love, which appears fairly frequently in Eneas and the Roman de Troie, is found only once in Hue's works. The lover is inextricably caught up in the toils of love, from which he can never escape, and where he will never know any happiness unless it is granted to him by his lady - as Melander says :

"S'amur me tent (s)i en ces laz
Que ja meis jor joie n'avrai,
S(e) jo par son cunfort ne l'ai."

(Pr. 10081-3)

In Eneas it is Lavine who is caught in the snare and obliged to love:

"Or est cheoite es laz d'amors,
Voille ou non, amer l'estuet."

(En. 8060-61)

Achilles in Troie is in despair, knowing that Polyxena whom he loves belongs to the hostile Trojan race, and he laments his love:

"Trop m'a trové hui Amors prest;
Trop m'esteie en sa veie mis:
Por ço m'a si lacié e pris
Que jo ne li puis eschaper."

(Tr. 17648-51)

This concept is, of course, closely connected with the

theme of the irresistible power of love, which overcomes pride, disdain and indifference, as in the case of La Fière, and obliges lovers to suffer until they are cured by the object of their passion. All lovers both welcome and regret this suffering, bringing us again to the idea of love as a sweet sickness, which influences the whole conception and system of the conventional symptoms of love.

We have given instances of the beginnings of love as a "douceur", increasing gradually in intensity until it becomes an almost intolerable pain. Another conventional manner of falling in love describes the emotion as an arrow, which strikes suddenly and irrevocably, making its victim the slave of love. We find the first example of this in the Eneas. Lavine's mother explaining that Love holds two arrows, one of gold, which causes its victim to love, the other of lead, which causes hatred or resistance to another's love. Lavine sees Eneas and at once "Amors l'a de son dart ferue" (En. 8057). The poet continues the metaphor, explaining that the arrow, having struck its victim's eyes, flows into her heart, as she realises:

> "Il me navra an un esgart,
> En l'oil me feri de son dart,
> De celui d'or, qui fet amer;
> Tot lo me fist el cuer coler."
>
> (En. 8159-62)

Chrétien takes up this metaphor in Cligès and elaborates on

it. Soredamors is struck by the arrow:

"Bien a Amors droit assené:
El cuer l'a de son dart ferue."

(Cl. 454-5)

Alexandre is struck in the eye, by looking at Soredamors' beauty, and like Lavine, it is his heart which receives the wound. He meditates on this subject:

"Li darz est par mi l'uel passez,
Qu'il n'an est bleciez ne quassez,
Se li darz parmi l'uel i antre,
Li cuers por coi s'an dialt el vantre."

(Cl. 695-8)

He goes on to develop the conceit, calling the eye the mirror of the heart, and the heart a candle inside a lantern. Then he elaborates on the theme that Soredamors is the arrow which has wounded him, and he remembers her beauty, still keeping to the metaphor of the arrow.

It is obvious that Eneas was Chrétien's source here, and that the later poet has not only taken up the theme of the golden arrow of love, but has also borrowed and adapted the account in the "Roman antique" of the letter which Lavine sent to Eneas wrapped round an arrow. Eneas feels that it is both the metaphorical arrow and the real arrow which have wounded him:

"Tu m'a de ton dart d'or navré,
Mal m'a li briés anpoisoné
Qu'entor la saiete trovai
Par fol lo lui, mal lo baillai:
Ja me devoie ge clamer
Et çaus dela de ce reter

Qu'il avoient la pais anfraite
Par la saiete qui fu traite."

(En. 8953-60)

Lavine's arrow has not only broken the truce between Eneas and Turnus, but has also shattered Eneas' peace of mind.

Hue borrows the idea of the arrow of love from Eneas and uses it once in Ipomedon and once in Protheselaus. He does not, however, elaborate on it as Chrétien does, but keeps to the simple metaphor. Ismène has fallen in love with Ipomedon; after spending sleepless hours wondering whether she should tell him of her feelings, love attacks her and wounds her heart with its arrow:

"Amur li rat fet un cembel,
En sun quer li renveie un dart,
K'ele seit sus, li semble tart.
Al quer la point, esprent e greve."

(Ip. 8780-83)

In the same way as Lavine, the Pucelle de l'Isle is watching Melander in battle, when:

"Amur un dart l[i] enveia
Qui forment l'anguisse et sumunt
Que s'amur a Melander dunt."

(Pro. 8835-7)

Hue apparently has no taste for the subtle and complicated variations on a theme which Chrétien invents in so masterly a fashion. His Anglo-Norman practical outlook and simplicity of imagination prevents him from indulging in more than a very

few of these elaborations. His style is direct and straightforward.

Connected with the idea expressed in Eneas and later in Cligès and Yvain that love enters by the eyes then travels to the heart, is a short passage found in Eneas and borrowed by Hue, who gives it the flavour and brevity of a proverb or even a cliché.

Lavine is again meditating on her love for Eneas:

"Li oilz est sanpres a l'amor
Et la main est a la dolor:
La main metre la ou il dolt,
La torner l'oil ou amor volt."

(En. 9885-8)

Ipomedon gazes at La Fière and cannot help loving her, for, as Hue says, quoting "li sage[s] home":

"Tost est l'oil la, ou est l'amur,
Le dei la, ou l'en sent dolur."

(Ip. 799-800)

It is likely that Hue was not borrowing from Eneas here, but was quoting a popular conventional cliché, such as we often find in his work. However, the resemblance of ideas and also of words between the two romances is perhaps worth noting, even if only as showing the extent to which such popular sayings appeared in twelfth century romantic literature.

Another method of expressing the suddenness of love's onslaught is the use of the term "suspriz d'amor". This occurs frequently in Eneas and especially in Troie, and

Hue uses it often in Protheselaus, though only once in Ipomedon. In examples from all four romances, characters are "suspriz" by love on first looking at the objects of their love. Lavine has seen Eneas; her mother realises she is in love, and is satisfied: "Bial m'est que or t'en voi sorprise" (En. 8486). Achilles sees Polyxena's beauty, and laments his capture: "'Com sui destreiz! com sui sozpris!'" (Tr. 18029)
In Protheselaus Candace reflects on the hero's beauty and marvels that anyone should not fall in love with him:

"Qui serreit cele dame et dunt
Qui l'esgardast enmi le front,
Qui de s'amur ne fust susprise?"

(Pr. 1610-12)

The Pucelle de l'Isle looks at Melander; Evein at once realises from her expression that she loves him:

"Ben aparçut a son visage
Ke de Melander sent [l'esprise]
Et [de s'amur est mult suzprise].

(Pr. 8847-9)

Melander, on looking up and seeing the Pucelle on the battlements of her castle, is "d'amur suzpris" (Pr. 9890).
The example in Ipomedon is a variation: Ismène has been travelling for some time with Ipomedon in his fool's disguise, but she suddenly thinks of his beauty, which had not made a strong impression on her until then:

"D'Ipomedon li vent l'esprise,
De sa beaute est ja suprise."

(Ip. 8691-2)

It will be noticed that Hue uses the same terms rhyming here as in the quotation describing the Pucelle de l'Isle in his second romance.

After these beginnings, the progress of love follows more or less the same pattern in all twelfth century romances, as far as the use of technical detail is concerned. Lovers suffer from the same physical symptoms, although poets adapt and develop them according to their own tastes. Eneas is the first romance to include descriptions of these symptoms, most of which are taken from Ovid's tales of lovers. The Roman de Troie imitates the Eneas in the episodes of Troilus, Briseïda and Diomede and of Achilles and Polyxena. Chrétien de Troyes adapts and develops information from Ovid and Eneas, which also leaves unmistakeable traces in Marie's Lais.

The whole system and theory of love is directly derived from Ovid and has passed into twelfth century romance, developed and enriched by different poets. The arrows of love, the sleeplessness of lovers, the weakness of reason against passion, the fever of desire which is comparable to an illness, the monologues in which the lover debates his emotions: all these become commonplaces, essential in fashionable romances.

Although many of Hue's predecessors and contemporaries knew Ovid and imitated him in their works, there is no question of Hue's having known enough Latin to be able to consult him

directly. Ovidian traits in Ipomedon and Protheselaus are more than likely to have come to Hue through French romances - namely, the romans antiques and, to a certain extent, Chrétien's works. We have indicated the influence of Eneas on some aspects of Hue's love episodes; it is clear that in Hue's descriptions of love's physical symptoms it is again Eneas whose influence is the strongest.

It would be confusing in a study of this kind to enumerate all the technical resemblances between lovers' symptoms in Hue's works and in Eneas, Troie and Chrétien. We shall therefore attempt to show briefly the probable influences noticeable in Ipomedon and Protheselaus, and to point out unusual details which might prove the definite influence of one particular work upon Hue. We shall also indicate various details characteristic of Hue and original in his romances.

The first symptom of love, which is common to all lovers in the literature of this period, is insomnia. After receiving the first wound of love, the victim usually spends a sleepless night debating whether his love is returned, lamenting the pains it brings, and longing for its joys. Another immediate symptom is a changing colour; lovers turn pale or red, and it is immediately obvious that they are in pain or anxiety. They are unable to eat or drink; they feel hot and cold by turns, and suffer from other symptoms of fever: they toss and turn, tremble and shiver; they frequently faint, and, in fact, show all the

signs of a purely physical illness.

Various combinations of these details are found in the descriptions of Dido, Lavine and Eneas in love; of Achilles; of Ipomedon, La Fière and Ismène; and of Protheselaus, Candace, the Pucelle de l'Isle and Melander. To a less stereotyped extent they also appear in Cligès.

When Dido begins to love Eneas, we are told:

"Amor la point, Amor l'argue,
Sovant sospire et color mue."

(En. 1203-4)

Protheselaus, thinking of his apparently hopeless love for Medea, is also pricked by love:

"Amur l'asalt et il se turne,
Et Amur le repoint de la,
Il tresailli, si returna
Et pus se returna envers;
Il a ja le vis teint et pers."

(Pro 2763-7)

Dido also tosses and turns in her bed:

"Ne fust por rien qu'ele dormist;
Tornot et retornot sovant -------
----- Molt se detorne la raïne,
Primes adanz et puis sovine."

(En. 1228-9, 1253-4)

La Fière goes to bed, but cannot sleep:

"Cocher se poet, mes de dormir
N'i avra geres de leisir,
Car amur durement l'asaut,
Son senz en sal point poi li vaut;
Amur la fet torner sovent."

(Ip. 949-53)

The description of Eneas suffering from love provides many details for Hue:

"Il se degiete et estant,
Torne et retorne molt sovant;
Onques la nuit ne ot somoil:
Amors l'ot mis an grant trepoil,
Amors lo faisoit trespanser,
Amors lo faisoit tressuer
Et refreidir et espaumir
Et sospirer et tressaillir
Amors l'argüe et comuet,
Tressalt que reposer ne puet;
An son seant se rest asis."

(En. 8927-35)

We note here the use of anaphora, a favourite stylistic device with Hue. Ismène, like Eneas, tosses and turns and cannot lie still:

"Suvent se dresce en sun estant,
Suvent se remet en seant,
Suvent plure, suvent gemist,
Suvent mue, suvent palist,
Suvent li change sun talent,
Suvent fremist, suvent esprent."

(Ip. 8741-6)

Protheselaus, feeling first hot and then cold, throws off and pulls on his bedclothes:

"Sovent la nuit s'est descovert
Pur la chalor, pus se recovre
Pur le freit et apres entr'ovre
Son covertur et si salt sus."

(Pr. 2769-72)

There is a precedent for this in Lavine's behaviour:

"Por droit noiant a'ala colchier,
Car tote nuit l'estut veilier
Et degiter et tressaillir,
Descovrir soi et recovrir."

(En. 8399-402)

When La Fière hears the news of Ipomedon's departure after the tournament, she shows the conventional contradictory symptoms:

> "Ore ad freit e ore ad chalur,
> Plus de cent feiz muat culur;
> Ore est ruvente e ore est pale,
> Mut li fut la nuvele male,
> Suvent refreide e suvent sue,
> Suvent tressaut e culur mue."
>
> (Ip. 6872-7)

Hue's repeated use of "suvent" as a beginning to his lines becomes somewhat tedious at times.

All lovers change colour in this way; after his sleepless night, Ipomedon's face is "teint e palli" (Ip. 1257); La Fière, in her indirect warning to him, describes the lover's appearance:

> "Si devint amerous e pale
> E megre el vis e pert colur."
>
> (Ip. 890-91)

When Achilles sees Polyxena for the first time:

> "Sovent mue color sa face:
> Sovent l'a pale, et puis vermeille."
>
> (Tr. 17606-7)

We note that Benoît de Sainte-Maure uses "sovent"; perhaps this influenced Hue in his use.

In the description of Lavine from her mother's point of view we find the use of two infrequent expressions which are not found in Ovid - "baaillier" and "nercir" as symptoms of love:

> "Ele la vit primes trambler
> Et donc aneslopas süer

"Et sòspirer et baaillier,
Taindre, nercir, color changier."

(En. 8453-6)

"Baaillier" is found also in the description of Dido's sufferings: "Sofle, sospire et baaille" (En. 1231). It is not used in this context in Troie, but it appears in Cligès, in a passage strikingly similar to the descriptions in Eneas. Soredamors is suffering from love for Alexandre, and is wondering why she should feel such emotions, "quant ele a --- tant sangloti, e baaillie, /Et tres sailli, et sopire" (Cl. 877-9) It does not appear in Ipomedon, but is found twice in Protheselaus. The hero knows that Candace is in love with him, because "maint baal fait et maint suspir" (Pr. 1691). Similarly, Protheselaus, during the sleepless night already referred to, "suspire et puis baaille". It is not certain whether Eneas or Cligès furnished Hue with this detail; more probably the roman antique was the source, for in this and in Protheselaus we notice the juxtaposition, as in Eneas, of "sospirer" and "baaillier"; in the passage we quoted from Cligès, both words appear, but they are separated by a line. It is perhaps unusual that an expression of comparative rareness should have found its way into Hue's work; it argues again for the influence of the Eneas.

The second expression, "nercir", occurs once in the Eneas and once in Ipomedon as a love symptom. We have quoted the instance from Eneas; in Ipomedon, when La Fière hears that

Ipomedon, in spite of her hopes, has left the country, she falls on her bed and "tut devent neire e teinte e perse." (Ip. 1464). As far as we know, these are the only examples in Old French literature of the use in this particular context of this symptom. Again, it proves Hue's knowledge and use of Eneas. It appears once in Ipomedon and once in Protheselaus in descriptions of dying men, and in the description in Eneas of Dido's death, but these instances do not concern us here, although they too appear to be rare in Old French literature.

There are a few examples of the loss of appetite caused by love in Hue and in his predecessors. Lavine's mother warns her daughter that a lover must "perdre tot boivre et mangier" (En. 7924); Diomede suffers so intensely for love of Briseïda that "le mangier pert e le dormir" (Tr. 15069). One of the signs which reveals to La Fière that Ipomedon has fallen in love with her is his absentmindedness with regard to food: "Sovent tresaut e tut c'espert, / Le manger e le beivre pert" (Ip. 785-6). The queen hears of the exploits of the "blancs chevalers" at the tournament, and her emotion has the same effect: "La reine tute s'espert, / Grant pece tut le manger pert" (Ip. 5441-2). When Ismène hears the birds singing, her love is intensified, according to convention, and Hue remarks with a characteristic touch of humour: "Tut le disner entreublia" (Ip. 8907). Candace is so much angered by Protheselaus' refusal to accept her love that "le jor ne manga ne ne but" (Pr. 1806).

The effect of bird-song and pleasant country surroundings upon lovers is conventional and appears in nature lyrics of the day. We have referred above to one instance of Hue's use of the convention; he uses it again in Ipomedon:

> En une forest sunt venu,
> Li bois ert verz e ben foillu,
> E cele forest retentist
> E des chanz des oiseaus fremist
> Perent ces foilles e ces flurs:
> Ki aime, dunc pense d'amurs.
>
> (Ip. 2713-18)

One of the most conventional love symptoms is the tendency to fainting shown by most lovers at moments of emotion. There are frequent instances in Eneas and Cligès, and Hue is no exception to the rule. Eneas faints when he thinks of Lavine:

> Donc l'an sovint, si se pasma
> Et recheï iluec ariere.
>
> (En. 9100-01)

When Cligès is in battle, Fénice swoons with fear: "si chei pasmee an croiz" (Cl. 4060). We frequently read of lovers fainting three times; Lavine, however, "set foiz s'est --- pasmee" (En. 8664). Dido, in despair at Eneas' proposed departure, becomes completely unconscious:

> Quant la repristrent pasmeson,
> Qui li tolirent sa raison.
>
> (En. 1859-60)

Conventionally, La Fière "treis feiz se(s) pasme en un'urette". (Ip. 5233)

When Medea hears that Protheselaus has gone away in anger

at her apparent ingratitude towards him, her grief is so great that she swoons:

> Pasme[e] chet [jus], [s]es oilz clot,
> Tel dol ad qu'a poi ne se tue.
>
> (Pr. 3791-2)

His resemblance to Ipomedon is so striking that Medea almost faints at the sight of him:

> Quant el le vit,
> A poi a terre ne chäit:
> Quant el regarda son visage
> Et ses bels oils et son corsage,
> D'Ipomedon li remembra;
> A poi de[l] penser ne pasma.
>
> (Pr. 3122-7)

When La Fière hears from Jason that Ipomedon has taken her reproof to heart and has left her territory, she appears to suffer from a sort of heart attack, so violent is her emotion:

> Vet a sun lit si chet enverse,
> Tut devent neire e teinte e perse,
> Treis feiz se pasme en un randun
> Si k'el(e) n'entent sens ne reisun.
>
> (Ip. 1463-6)

This is borne out by her words to Ismène a little later:

> "K[e] ai? Ja me mor a estrus:
> Ne veez vus, ke jeo me muer:
> Metez vostre main a mun quer,
> Tastez: ne me bat nule veine!"
>
> (Ip. 1472-5)

This episode is in accordance with La Fière's customary outbursts of violent emotion, from which, in fact, she rapidly

recovers under Ismène's soothing influence. After the tournament, when Jason reports that it is indeed Ipomedon who was the winner on each of the three days, and that he has again departed, La Fière again suffers from a similar attack:

> Pur la grant rage
> Est chaete a terre pasmee,
> A poy k'ele n'est forsenee ----
> ---- Unkes mes dolur n'out si grant,
> Kar n'ad el munde hume vivant,
> Ki la meite poust descrire,
> De quer penser, de bouche dire.
> Suvent pasme, sis quers volette.
>
> (Ip. 6344-6, 6351-5)

Although this exaggerated method of describing grief is conventional, we know of no other example which corresponds closely to these attacks suffered by La Fière. The nearest resemblance is the short passage from Eneas quoted above (En. 1859-60). Hue has elaborated on the conventional details furnished by his models.

The exaggerated descriptions of the symptoms of love are all part of the extreme despair into which lovers are thrown. The symptoms they suffer convince them that they are on the point of death; but when they visualise a life of pain, misery and unrequited love, they feel that death would be far preferable to life.

Hue follows the system of his predecessors in this respect; the author of Eneas, Benoît, Chrétien and Hue all use similar

terms to describe lovers' despair: "morne", "dolent", "marri"; but it appears that Hue uses fewer of the stronger expressions: "angoisse", "destrece", although as we have already indicated, there is no lack of exaggeration in his descriptions.

The desire for death when love is thwarted is expressed by several characters in Hue's poems and in those of his predecessors. Lavine is determined to kill herself if Eneas is killed in battle:

> An son corage a esgardé
> Et bien fermement proposé,
> Se Eneas i est ocis
> O par son enemi conquis,
> Qu'el se laira por soe amor
> Cheor aval jus de la tor:
> Ja auprés lui ne vivra ore.
>
> (En. 9119-25)

Similarly, when she thinks that Leonins has conquered Ipomedon and that there is no hope of escaping him, La Fière would willingly drown herself: "son voil/ En la mer se neiast de dol" (Ip. 9955-6).

Achilles is typical of despairing lovers; his sufferings are so intense that he would rather die than live:

> "Assez voudreie mieuz la mort
> Que vivre en si faite dolor
> Com mis cuer suefre nuit e jor."
>
> (Tr. 17846-8)

Hue has perhaps remembered and developed this idea in a speech of La Fière's, in which she laments the fact that death comes only to those who do not want it, whilst those who long for it are obliged to go on living. She calls pathetically upon death

to release her, in spite of her riches, her beauty and her goodness:

"Fetes mei murir, dame mort,
Jo ne vus quer autre cumfort!
Ben sai de fi, ke jo murrai,
Allas, ke trespasse ne l'ai!"

(Ip. 5241-4)

It is touching and charming - one of the marks of Hue's personality - to note La Fière's naïve self-conceit, and her confidence in her own importance; then to see her realise that she is not really rich:

"E k'ai jo de richesse dit?
Si deu m'ait, j'en ai petit:
N'at el munt si povre pucele,
Ne seit de mei plus riche e bele.
Li saives dit: 'N'at pas richesse,
Ki vit a dol e a tristesce!'"

(Ip. 5251-6)

We see here, as in La Fière's lamentations on her pride, the development of a humility which she hitherto lacked, before love tamed her and softened her self-satisfied and obstinate heart. Eneas, too, feels that not even a servant-girl suffers as intensely from love as he does:

"Amor me fet molt grant oltrage,
Qui me moine an tel maniere:
Sos ciel m'a si vil chanberiere
Que il menast plus a desroi
Ne plus vilment que il fait moi."

(En. 8940-4)

Possibly this passage from Eneas suggested this idea to Hue; yet there is considerably more charm in La Fière's words than in those of Eneas, a middle-aged man of experience.

The desire for death also appears in Yvain; Laudine laments the death of her husband and longs to die of grief : "'Mon vuel / Seroie je morte d'enui'" (Yv. 1602-3).

The theme of the wife who is so stricken with grief at her husband's death that she survives him only by a short time appears in Protheselaus. Hue expresses the conventional subject that death spares no-one, and regrets the fact that the dead are so soon forgotten even by their dearest friends. But La Fière, on the contrary, no sooner heard of Ipomedon's death than she was so smitten with grief that she died soon afterwards:

> Mes n'ad el seche tant hardi,
> Tant sage, tant riche, tant fort,
> N'estoce passer [par] la mort,
> Kar Mort n'ot unc pité en sei
> De prince, de duc ne de rei
> Ne de cunte ne de baron.
>
> (Pr. 34-39)

This idea is of course as old as thought, and Hue could have obtained it from almost any source. However, it occurs also in Cligès, together with a reference to Soredamor's death soon after Alexandre's:

> Mes cele qu'an apele Mort
> N'espargne home foible ne fort,
> Que toz ne les ocie et tut.
>
> (Cl. 2557-9)

Characteristically, Hue seizes the opportunity of expatiating upon the subject and of inserting a lesson to his readers on

the shortness of man's memory and the tepidity of his affection for his friends:

> Deus, tant feble garde pernum!
> Nus [en] vëum morir tot jor,
> Ja ne nus en prendra pour,
> Ne veu n'ert si cher ami,
> Qu[i] mult tost n'est mis en oubli.
>
> (Pr. 40-44)

Soredamor's death is described very much as La Fière's, and there is little doubt that Hue was thinking of Chrétien's romance when he was composing this particular section of Protheselaus.

> Soredamors tel duel en ot
> Que apres lui vivre ne pot;
> De duel fu morte avoeques lui.
>
> (Cl. 2583-5)

> La Fiere ne fist pas issi:
> Quant el d'Ipomedon öi
> La nuvele qu'il esteit mort,
> Al quer li prist un doel si fort
> Qu'unc pus ne manga ne ne but,
> En bref terme apres [lui] morut.
>
> (Pr. 45-50)

It is likely that this theme was suggested first to Chretien by the "liebestod" motif in the Tristan romance: the account of Tristan's death in Thomas's Roman de Tristan, and Isolt's death almost immediately afterwards, is well known.

> "Amiä Tristan, quant mort vus vei,
> Par raisun vivre puis ne dei."
>
> (Tris. de Th. 3083-4)

It is extremely improbable that Hue wished to imitate, or even thought of imitating, this episode in Tristan; the atmosphere of tragedy is completely foreign to Hue's works, and, as we have already pointed out, it was probably Cligès which suggested the idea to Hue.

Besides longing for death, thwarted lovers frequently regret their birth, cursing destiny and the hour of birth. This occurs often in Ipomedon and Protheselaus, and becomes almost a formula for expressing distress and regret. On thinking of Ipomedon's lack of prowess, La Fière and the queen, who both love him "suvent maldist sa destinee." Grief at Ipomedon's repeated departures, ruining her hopes of seeing him again, drives La Fière to curse her destiny and the hour of her birth:

> "Ei deus, cum male destinee!
> Dehez ait l'ure ke fui niee!"
>
> (Ip. 6369-70)

Protheselaus contains numerous instances. The hero, having been wounded with a poisoned spear "sovent maldit/ L'une et le terme que tant vit." (Pr . 2260-61) It is his unfortunate position and the difficulties which surround him, rather than unrequited love, which cause Protheselaus to cry out against destiny and to long for death. When he is imprisoned and threatened by the Pucelle de l'Isle and is helpless against her wiles, anger and humiliation compel him to curse his situation:

D'ire [mult] trembla et fremi
Et maldit l'une qu'il ne fu,
Quant il une tel ore ad vèu
Qu'en place ot sun cors manacer
Et [qu'] il ne s'en ose venger.

(Pr. 6665-9)

This passage, incidentally, also gives proof of the emphasis placed on adventure rather than love in Protheselaus.

There are many examples of this formula in Troie. Achilles curses the hour when he saw Polyxena and fell in love with her:

"Ha! las, fait il, "tant mare i mui!
Tant mare alai veeir les lor!
Tant mare i vi la resplendor
Dont mis cuers sent mortel dolor
Senz aveir en aucun retor!"

(Tr. 17638-42)

He is in utter despair, knowing that Polyxena probably wishes him dead, as he is one of the greatest enemies of Troy.

Paris, mourning over the body of Hector, curses in grief:

E mout maudit le terme e l'ore
Que icil joiz onc ajorna
Que la bataille comença.
A mort se tient e confondu
E dit sovent que mare i fu.

(Tr. 16372-6)

Soredamors curses the moment of her birth, when she sees Alexandre in difficulties during a battle:

Or cuide et croit que mar fu nee
Soredamors, qui ot le cri
Et la plainte de son ami.

(Cl. 2084-6)

This expression of despair appears several times in Thomas's Tristan. Brangien curses the hour she first knew Isolt and Tristan:

"Mar vi l'ure que vus cunui,
E vus e Tristan vostre ami!"

(Tr. de Th. 1270-71)

Isolt, in a moment of wretchedness, longs for death:

Plure e suspire mult sovent,
Maldit le jur e maldit l'ure
Que el' el secle tant demure.

(Tr. de Th. 1884-6)

The custom of cursing life and destiny and the hour of birth in this somewhat stereotyped manner seems to be more frequent in Anglo-Norman literature than in continental French such as the works of Chrétien, and than in Eneas. In Troie and Tristan its frequent use is understandable, owing to the tragedy and grandeur of the subjects of these romances. In Hue's poems it becomes little more than a conventional exaggerated formula, although, especially in La Fière's case, it generally fits in well with the character of the speaker.

An amusing and charming incident in Ipomedon shows clearly the influence of Eneas. When Anna asks her sister, Dido, who it is she loves, the thought of pronouncing Eneas' name is too much for her:

"Gel te dirai; par foi, celui ..."
Et quant ele lo dut nomer,
Si se pasma, ne pot parler.

(En. 1276-8)

She again attempts to speak his name, and this time she succeeds, although she is again overcome by emotion:

"Eneas l'ai oï nomer ..."
Quant l'an sovint, qu'el lo noma,
Ele nerci, si se pasma.

(En. 1322-4)

Lavine suffers from the same difficulty over pronouncing the name of her lover when her mother asks whom she loves. The poet here elaborates on the incident and makes a pleasant and amusing scene of it.

"Et comant donc?" - "Il a nom E....."
Puis sospira, se redist: "ne...",
D'iluec a piece noma: "as...",
Tot en tranblant lo dist an bas.
La raïne se porpensa
Et les sillebes asanbla.
"Tu me diz 'E' puis 'ne' et 'as',
Ces letres sonent 'Eneas'."
"Voire, dame, par foi, c'est il."

(En. 8553-61)

Hue takes over this scene completely, and tranfers it to Ipomedon, where Ismène is persuading La Fière to reveal her lover's name and trying to understand her hesitant speech. Hue uses the idea of the separate syllables, interrupted by sighs:

En suspirant li respondi,
Quant meulz dut dire, si failli:
"Ja s'est, "fet el(e), "l'estrange va."
En pece apres si li dist: "ha."
"Dame, ne sai, qe dit avez,
Se vus autrement n'asemblez,
Kar n'i ai entendu nul nun
Ne de parler nulle reisun!"
"Jo vus dis le comencement,
Mes un grant suspir me suprent,
Quant jeo tut le meulz dire quit:
Pernez cel mot, ke vus ai dit,

Si l'acreisez un petitet,
Od ce ke dis, metez un 'let'.
Si entendrez assez, pur quei
A tel dolur moir e m'oc[c]i!"
Imeine dit:"Ne sai, cument:
'Va' fut vostre cumencement,
Apres le 'va' deistes 'ha',
Le 'let' ovesqe se joindra:
Vahalet ad nun, est issi?"
"Nai, ostez le suspir en mi:."
Dune l'avrez vus bien entendu."
Imeine de mut bon sen fu,
Ben sout, k'ele vout "vadlet" dire,
Mes ne pout pur le grant martère.

(Ip. 1497-1522)

The bones of this scene are the brief details furnished by Eneas; Hue has embroidered, enlarged and developed them, composing a scene of exquisite humour and kindly irony. Lavine's hesitancy is amusing, but in Hue's version, La Fière and Ismène are living people. His humour seems particularly English: he takes a somewhat stereotyped and conventional incident, seizes upon what is ludicrous in it, and gives it life and reality by stressing the absurdities, making them seem natural rather than artificial.

A similar scene appears in Partonopeus. Melior, the heroine, tries to tell her sister Urrake who it is she loves:

Quant volt Partonopeus nomer
Ses diols li trence son parler;
Pasmée chiet sor sa seror,
Et quant revient de sa dolor
Nel puet nomer, et ne porquant
Balbié l'a en souglotant:
"Parto.....Parto...." a dit sovent,
Puis dist: "Nopeu", mout feblement;
Et quant a "Partonopeu" dit
Pasmée chiet de sor son lit.

(Part. 7241-50)

There is a strong resemblance here to the words of Dido to Anna; it seems probable that this scene of the Eneas is a source of Partonopeus as well as the later one. The poet has imitated only the idea of the broken name; he has not developed it into a lively scene as the author of the Eneas, and especially Hue, have done. It seems most unlikely that Hue imitated Partonopeus, particularly as the latter romance may have been composed later than Ipomedon and Protheselaus. However, it is interesting to note the use of this idea in an almost contemporary romance, and its presence proves again the influence of Eneas on later poets.

Chrétien was perhaps thinking of the scene in Eneas when he describes Soredamors wondering how to address Alexandre, and fearing that, although "ami" might sound forward, she might stumble over the syllables of her lover's name:

> "Mes por coi m'est ses nons si forz,
> Car je li vuel voir sornon metre?
> Ce m'est avis, trop i a letre,
> S'aresteroie tost en mi."
>
> (Cl. 1390-3)

Soredamors' deliberations in this monologue are expressed with the humour typical of Chretien. Eneas, then, is probably Chrétien's source in this respect, and certainly Hue's. As in his borrowings of descriptions and ideas, Hue has taken possession of a scene and details which appealed to him, and has adapted and developed them according to his own taste,

in a way typical of his talent for amusing entertainment.

3. We come now to an examination of the love monologues in Ipomedon and Protheselaus, to the discussion of Hue's probable sources, and to an assessment of his originality in his use of these sources. Again Eneas was probably Hue's model. The influence of the roman antique is very noticeable also in Cligès, and it is likely that Chretien too influenced Hue. In some aspects of the monologues the influence of Troie can also be distinguished.

According to Klückow[1] there are about fifteen love monologues in Ipomedon, fourteen of which are spoken by women characters, La Fière, the queen and Ismène. Protheselaus, not really a love romance, as we have shown, contains only three short love monologues: two of these are spoken by the hero and the third by Candace.

The Roman d'Eneas establishes a precedent by giving to each lover - Lavine and Eneas - a monologue which is spoken almost immediately after the moment of falling in love. This symmetrical arrangement is closely followed by Chrétien in Cligès: one monologue is allotted to Soredamors after she falls in love with Alexandre, then Alexandre himself speaks one. The method is not found in Troie; here Achilles alone expresses his feelings and we are not told whether Polyxena loved Achilles

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1. ed. Pr., p. 34.

on first seeing him. Hue imitates Eneas and Cligès; La Fière and Ipomedon spend sleepless nights in which they discourse at length on their emotions. All the monologues we have mentioned so far take place during sleepless nights, except Lavine's first monologue.

The relationship between Eneas and Cligès in this respect is at once obvious. Chrétien takes many of the ideas used in the roman antique and develops them with greater subtlety: we have mentioned his long and complicated elaboration on the conception of the arrow of love; he also uses the considerations of Lavine and her mother on the nature of love, in the dialogue between Fénice and Thessala. Chrétien uses a few essential themes from Eneas and renews or develops them. Hue's monologues have very little of Chrétien's subtlety; he too elaborates on some of the themes furnished by the Eneas, and some of the monologues follow the same form as those of the roman antique. The influence of Cligès is occasionally discernible, but clearly it is Eneas which was Hue's principal model, although the monologues are composed in Hue's own original style.

La Fière's first monologue (Ip. 956-1098) occupies the sleepless night she spends after Ipomedon, stung by her reprimand, has left her castle. First of all she convinces herself of Ipomedon's superiority over all the kings she was too proud to marry, and knows that her heart cannot help loving him. Then, as she will do many times, she passionately regrets her pride

and recognises the greater value of humility. Like Lavine, she scorned love; and Lavine too, in her first monologue, is obliged to admit that love has tamed her:

"Ja n'eres tu ier si salvage.
Or m'a Amors tote dontée."

(En. 8138-9)

Soredamors, in her second monologue, also thinks of Alexandre's superiority and admits that she is in the power of love:

"Par force a mon orguel donté,
Si m'estuet a son pleisir estre."

(Cl. 936-7)

La Fière's words, however, although their content is similar to that of Soredamors', have a simpler and more direct expression, and a more moralising tone:

"K'assez vaut plus simplicite,
Qe ne fet orgoil ne fierte."

(Ip. 981-2)

This is typical of the Anglo-Norman in Hue.

La Fière then admits to herself that it would not be desirable for her to offer her love to anybody: she ought to be asked, not to ask:

"Jeo nel dev(e)raie pas prier,
Par droit dev(e)raie estre prie."

(Ip. 992-3)

Soredamors considers this problem too, after a discussion on her suitability for love, owing to her name. She too wonders whether to speak to Alexandre of her love, and decides it would

not be proper:

"Quant de ma boche le savroit,
Je cuit que plus vil m'an avroit,
Si me reprocheroit sovant
Que je l'en ai proié avant."

(Cl. 997-1000)

Lavine, though not in her first monologue, considers the same problem:

"Tu seroies toz tens plus vil,
Et il noalz t'an priseroit
Enz an son cuer, quant il t'avroit."

(En. 8726-8)

She, like La Fière, decides finally to make her love known to the man she loves. Soredamors, in true courtois fashion, dismisses this possibility with horror, although she resolves to let her love appear to Alexandre:

"Tant ferai qu'il an sera cerz
De m'amor, se requerre l'ose."

(Cl. 1034-5)

La Fière says much the same thing:

..."Ainz f[e]rai tant,
Q'il verra bien a mon semblant
E as regars ke jeo f[e]rai,
Qe mult voluntiers l'amerai!"

(Ip. 1095-8)

La Fière regrets having fallen in love with a man of whose antecedents she knows nothing, though she is convinced of his noble birth. With a touch of humour, she admits that she is prejudiced:

"Hey, fole, ceo vus est avis:

Tuz nel tienent pas de tel pris
Ne tuz ne veient, ceo creez,
De tel oil cum vous le gardez!"

(Ip. 1007-10)

This detail does not come either from Eneas or from Cligès; Lavine and Soredamors know who their lovers are and feel no sense of humiliation, as they and their lovers are equal in rank.

La Fière's heart strives against her, she says - presumably against her reason, a courtly idea - but love conquers both her and her heart. The idea of the supreme power of love is present in Eneas and Cligès, and particularly in Achilles' monologues in Troie:

"Qui est qui contre amor est sage?
Ço ne fu pas Fortis Sanson,
Li reis Daviz ne Salemon,
Cil qui de sen fu soverains
Sor toz autres homes humains."

(Tr. 18044-8)

Reason is powerless against love. It is remarkable that, whereas Lavine and Soredamors, Eneas and Alexandre welcome love, in spite of its pains, La Fière and also Ipomedon, like Achilles, regret its coming and consider it almost disastrous. La Fière says: "Or(e) m'est avis, qe le vi mar" (Ip. 1022), and Achilles laments ever having seen Polyxena among her people: "Tant mare alai veeir les lor!" (Tr. 17639).

Again La Fière regrets her pride; Lavine and Soredamors do not dwell further on theirs. She remembers the insults she

addressed to Ipomedon and is not surprised that he wants to leave her. Similarly, Achilles cannot blame Polyxena if she should hate him, or for his loving her:

"Et jo de quei la blasmereie?
Co sai jo bien, tort en avreie.
Se jo m'en plaing, qu'en puet el mais?"

(Tr. 17643-5)

But Ipomedon is going away "tot halegre e sein" (Ip. 1046), and La Fière will be left "com cheitive/, Morne, desheite e pensive" (Ip. 1046-7). Lavine expresses the same idea: she is in love with Eneas, but he knows nothing of it; she is suffering, and he cares nothing for her:

"Amis, ne retorneroiz mie?
Molt vos est po de vostre amie.
Ne puis avoir de vostre part
Un dolz sanblant n'un bel regart?"

(En. 8355-8)

The same detail is found later in Ipomedon: La Fière complains to Ismène that her lover has disappeared to enjoy himself, while she is left behind with all the misery:

"Ore [s] en ai jo tot le malz,
E il s'en veit heitez e bauz."

(Ip. 1535-6)

Dido complains too, though with much more reason:

"Ge muir d'amor, il ne s'en sent,
Il est en pes, ge ai les mals."

(En. 1824-5)

La Fière wonders why Ipomedon took leave of her, and tries to convince herself that he was only going to his lodgings for

the night, but has to acknowledge that her words drove him out of the country. Then she thinks of the way he looked at her, debating whether he was thinking only of hunting or whether he was thinking of her with love. She decides, very much like Fénice in Cligès, that his looks betokened love, and that she was foolish not to tell him her own feelings. With characteristic good sense, she determines to let him know of her love the following day, if it is not too late.

This monologue is closer to what German critics call the "entschlussmonologe" - the deliberate monologue - than to the type containing only reflections on love. That is, the speaker carries on discussions in her own mind, trying to decide what are her own feelings, why certain things happened, and what she ought to do. The theme of pride and lamentations on her folly is outstanding in this monologue as well as in almost everything La Fière says throughout the poem. It seems to be a combination - characteristic of all Hue's work - of elements taken from other works: mainly Eneas and Cligès, with a flavour of Troie. The complex meditations of Soredamors on her name and the long discussions on whether she is in love or not, are not present in La Fière's speeches, nor are Lavine's enumeration of her symptoms and her longing for the joys of love rather than its pains. However, all three are uncertain whether their love is returned, although there is a piquant difference in La Fière's case; she is almost sure that Ipomedon's love was

there for the taking, and she blames herself passionately for rejecting it with careless and unpremeditated words.

Ipomedon's only monologue (Ip. 1138-1234), spoken the night after he has taken leave of La Fière, has this in common with Troie rather than with Eneas and Cligès: both he and Achilles bitterly regret the circumstances which brought them to their hopeless love, and even to a longing for death. We have already quoted from Achilles' speech (Tr. 17643-5),[1]; Ipomedon too feels he cannot blame La Fière for her reproofs and considers it is own fault that he is in such a situation.

He regrets leaving his own country; he came to Calabria only to be made a fool of. La Fière saw his foolishness; her words were perfectly true and spoken for his own good. Ipomedon recalls her steady gaze upon him, but bitterly decides she was pitying him for a fool. He passionately regrets the laziness and pride which prevented him from revealing his true knowledge of military pastimes. He will not reveal it now, for, as he says with great good sense, this would seem boastful, and deeds, not words, are the correct way to show prowess:

> "De moy descov(e)rir ceo n'est pruz,
> Vauntise l'entendra [a] touz,
> Kar autrement estuit mustrer
> La pruesse, qe [par] parler."
>
> (Ip. 1189-92)

Then he makes the decision which is to influence his whole life

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1. See above, p. 282.

as far as we know it: to go away, to tear him himself away from his love, rather than endure the "ditz quitus e malveis gas" (Ip. 1206) of his companions, by revealing his love. He is obviously sensitive to teasing:

> "Sovent serroy al doy moustrez:
> 'Veez (issi), ly malveis assotez!'"
>
> (Ip. 1207-8)

By going away he will be able to hide his love longer, and, moreover, he would not have to suffer discomfort at not being able to give way to his grief; he would rather die than endure such difficulties - indeed, death would be the best solution to his problem:

> "Morrir? Par foy, garri serroit,
> Ky puit morrir, quant [il] voudroit!
> Allas, qe doel? Jeo ne puis myez
> Ceo poise moy, kar dure vie
> Me fet mener a mout grant tort."
>
> (Ip. 1223-7)

He concludes, conventionally, as his fellow heroes of romance conclude: "ke saunz dolur/ Ne puit l'em pas tenir amur" (Ip. 1233-4).

Throughout this monologue we find a sense of bitterness, regret and discouragement in Ipomedon's words. He is suffering keenly from disappointment: he had come to La Fière's court in search of novelty and excitement; he had fallen happily and willingly in love with her, and now he has been sharply and cruelly rebuffed. He has no wish to remain where he is and face the mockery of the court, but he finds it painful to leave

La Fière. We find a similar tone in Achilles' speeches. He knows that his love for Polyxena is probably hopeless - owing to the hostility between his nation and hers. Yet such is the power of love that he cannot help his feelings and cannot escape from the snare. They both regret their love; whilst Eneas, in spite of his sufferings, welcomes his passion, particularly as it makes him stronger to fight for Lavine's hand. Ipomedon is reminded of this effect of love by Tholomeu, but does not think of it for himself. There is the difference, of course, that Eneas is certain of Lavine's love, but Ipomedon's, as far as he knows, is unrequited.

Alexandre's position has more resemblance to Ipomedon's for he does not know Soredamors' feelings towards him. Yet he welcomes love and its pains:

> "Je ne quier que cist max me lest.
> Mialz vuel qu'ainsi toz jorz me teingne
> Que de nelui santez me veigne,
> Se de la ne vient la santez
> Dont est venue l'anfertez."
>
> (Cl. 860-64)

Ipomedon's monologue is straightforward and free of any subtlety. It has, as we can see, a good deal in common with the type of grief-monologue such as is pronounced in Thèbes over slain heroes. It also has something of the deliberative monologue: Ipomedon discusses La Fière's feelings and the consequences of his love. Indeed, there is little of the true love-monologue: there is no discussion on the nature of love,

or any apostrophisation of the person of Love. It is in a sense very typical of the hero's character: it shows his preoccupation with public opinion and his dislike of being thought foolish. This sensitivity to his reputation in the eyes of others, and not only of La Fière, is one of Ipomedon's most striking characteristics. There is none of Chrétien in this monologue, and none of Eneas. Troie appears to have had some influence, but on the whole Hue's own ideas are uppermost.

Both these first monologues of Ipomedon and La Fière contain the literary convention of the interior dialogue. This is used frequently in Eneas; the characters discuss with themselves the possibilities of their situations and the arguments for and against their own wishes, and make their decisions after questioning themselves. Chrétien uses the same method; his characters also address remarks in particular to their eyes, as the cause of their love. This system gives a certain liveliness and variety to what is, essentially, an artificial literary method. Lavine talks to herself, in the second person singular, changing over now and then to the first person. Eneas does the same, but in Cligès the lovers all use the first person, unless they are apostrophising some person or thing. Hue follows the precedent set by Eneas, and succeeds in giving his monologues considerable reality in spite of the conventional nature of the system.

La Fière's other monologues are shorter and much more straightforward and direct than her first. For the most part they have only one theme, and are closer, again, to the "complainte d'amour" in form. Some of them show distinctly the Anglo-Norman tendency to moralise, and the Anglo-Norman directness of manner in coming straight to the point and illustrating it without intricate comparisons and conceits such as we find in Chrétien. The resemblance to Benoît de Sainte-Maure's manner of expressing a character's emotions is again noticeable.

We have already examined and summarised[1] the speech made by La Fière on the second day of the tournament, in which she declares that she has no more interest in the outcome of the fighting, and reviews, in hopeless grief, the dire consequences of her pride, comparing herself to Lucifer for wanting to be unequalled.[2]

Such a speech would be unheard of in Chrétien's love romances; its tone is one of moralising reproof. It lacks the Chrétienesque literary artifice: it is almost stark in its directness.

The next monologue (Ip. 5235-56) we have also referred to[3], as showing La Fière's realisation that wealth without happiness is worthless, and expressing her piteous appeal to

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1. See above, p. 189 2. Ip. 4582-612. 3. See above, p. 268

death to come and release her[1]. Again, no subtle interweaving of symbols and conceits appears here. The "preaching" tone is again evident; yet the speech, short as it is, provides further insight into the development of La Fière's character and her gradual improvement.

Later on in the day, La Fière is again moved to speak at some length. This speech has a certain humour: La Fière complains that she is being refused everything she desires, illustrating this with the examples of the knights who are surrendering themselves into her power - all except the "vermail vadlet" whom she loves. If she had loved any one of them, she declares with annoyance, she would not have them in her power. If she hated the red knight, she would be sure to have him. She inveighs somewhat childishly against the unfairness of God:

> " ....Ne volt deus, k'eie joie:
> Si cest vermail vadlet haisse,
> En ma prisun tost ly tenisse:
> Pur co ke l'aim, nel puis aveir.
> Deu me het mut, ço pus ve[eir]r."
>
> (Ip. 5796-800)

This is similar to Lavine's complaint against Love's unjust treatment of her:

> "Amors ne me fet mie droit,
> Quant ge me plain et il s'en rit;
> Muir moi et lui an est petit."
>
> (En. 8698-700)

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1. See above, p. 268

There is also a resemblance in Yvain: Laudine, another passionate lady, used to having her own way, angrily laments her husband's death and the disappearance of Yvain, his slayer:

"Voirs Deus, li toz an sera tuens,
S'einsi le leisses eschaper.
Autrui que toi n'an doi blasmer,
Que tu le m'anbles a veiie."

(Yv. 1210-13)

Possibly Hue remembered both these heroines; but the likeness between Laudine and La Fière is perhaps not fortuitous.

La Fière returns, in her next monologue, (Ip. 6357-70) to a sense of her own unworthiness and a knowledge that her pride and her behaviour merit punishment. She, not Ipomedon, is to blame for her loss of him:

"Mes a grant tort le blamereie:
Il m'amout, quant jo ne voleie;
Ore voil jo e il ne volt,
A mut grant dreit mis quers se dolt."

(Ip. 6359-62)

The moralising tone has returned, and with it the resemblance to Troie, in which Achilles is unable to blame Polyxena for circumstances.

La Fière's last monologue (Ip. 10010-20) is again an expression of despair; here she is completely cast-down, convinced that God is against her, and that death would be the only escape from her misery, rather than marriage with Leonins. Sorrow and death await her, though she is fleeing from them. This pessimism again reminds us of Troie; it foreshadows a

certain fatalistic outlook which we notice occasionally in the hero's speeches in Protheselaus. (It is quite foreign to Chrétien and is obviously influenced by the Anglo-Norman outlook, although, of course, the hyperbole of expression is conventional.)

One short monologue[1] is given to Meleager's queen. In it she regrets having kept her love for Ipomedon silent, and feels that by her laziness she has lost him. Again the practical common sense of the Anglo-Norman is evident:

> "Ki sun prou pot fere en present,
> E il nel fet, quant il ben pot,
> Quant meulz vodra, perdre l'estot."
>
> (Ip. 6912-14)[2]

We come now to Ismène's monologues, which are closer in character to the first two of Ipomedon and La Fière. They are deliberative as well as love monologues, with little of the didacticism present in La Fière's shorter monologues. In the first (Ip. 8698-730) Ismène realises that she is learning about love. She is now no longer surprised at La Fière's love for so courtly a man as Ipomedon, for she herself now loves a fool. There is no reason in love; woman is guided only by her heart. Women were born to love and to be loved, but by their equals. Yet Ismène will love no other than Ipomedon, and like most women optimistically hopes to turn his foolishness into sense

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1. Ip. 6908-16.
2. Although the idea of "carpe diem" is centuries older than Hue.

by her own good sense and good behaviour.

Ismène in some respects resembles Lavine, Soredamors and Fénice, all of whom fall in love for the first time and thereby learn its nature. Yet they love men worthy of them; a certain amount of reason is inherent in their love. They would not bestow their love upon an unworthy object. Lavine comes closest to Ismène; in spite of her mother's accusations of Eneas, she cannot prevent herself from continuing to love him. She could say with Ismène:

> "D'amer aprent or(e) la manere .....
> .....Jo rai ja mis en mun curage
> Enamer ci un mal bricun:
> Unc femme n'out en sei resun."
>
> (Ip. 8699, 8704-6)

The idea that woman is made for love has a certain resemblance to some words of Briseïda's in a monologue in which she contemplates giving her love to Diomede and eventually resolves to do so. She apparently feels that her heart obliges her to love:

> "Quar nule rien que a amor
> La ou sis cuers seit point tiranz,
> Trobles, dotos ne repentanz,
> Ne puet estre sis greus verais."
>
> (Tr. 20310-13)

Lavine, Soredamors, Fénice and most other heroines of romance could say with Ismène:

> "Certes, se pouisse saveir,
> Ke jo poisse cestui aveir,
> En ma vie autre ne querreie
> Ne ja mes autre n'amereie." (Ip. 8723-6)

After sighing, tossing and turning in bed, and showing all the conventional symptoms, Ismène laments the fact that she ever left Candres, La Fière's town, and feels that La Fière did wrongly in sending her rather than another. But Ismène, like La Fière, Ipomedon and Achilles, is obliged to admit that it is her own fault, not that of anyone else, that she is in love:

"De vileinie m'entremet,
Ki mes cupes sur autre met."

(Ip. 8761-2)

Whereas the first monologue contained several different themes, this contains only one. There is no development in the manner of Chrétien, although each theme is clearly put forward and naturally expressed.

The following monologue is entirely taken up by Ismène's reckless decision to allow Ipomedon to kill her, as she is bound to die of grief in any case, and with her uncourtly indifference to her reputation, which we have already discussed, and which has more in common with the heroines of the chansons de geste than with Chrétien's heroines or even those of the romans antiques.

Ismène's last monologue (Ip. 9121-46) shows an approach to the Chrétienesque; she considers that she, as well as Ipomedon, is a fool:

"E deus," fet el(e), "tant par sui fole,
Cum fole aprent de fole escole:

Fous est mis mestres, fole sui,
Cum fole vers le fol esmui,
Kar jo sui fole e il est fol."

(Ip.9121-5)

Again she returns to the question of whether she ought to let Ipomedon kill her, and decides that if she did so, the folly would be on her side:

"Jo sule la folie av(e)rai,
E se jo sule ai le damage,
Dunc sui jo fol', e il est sage."

(Ip. 9128-30)

If she behaved foolishly, as well as he, that would double the folly:

"Par une folur grant mal vent,
E se l'une od l'autre se tent,
Dunc est la folie dublee."

(Ip. 9131-3)

But she changes her mind, remembering that she loves Ipomedon, and now decides that it would be mad to go on living, and mad to die alone, but good sense for her to die at Ipomedon's hands. She gives for this the specious but amusing reason that suicide is an unforgiveable sin:

"De cest peche n'at nul pardun,
Kar c'est murir a nun resun,
Aukes murrai plus a delit,
Se cist bons chevalers m'oscist!"

(Ip. 9143-6)

Thus she convinces herself that what she desperately wants to do - to go and speak to Ipomedon - is morally right.

There is perhaps a little of Chrétien in Ismène's juggling with the idea of folly, though Hue's amusing and delightful elaboration is far less subtle; it is pure entertainment, designed to make his readers laugh rather than to make them think out an intricate play on words or a complicated conceit.

The monologues in Ipomedon, on the whole, are the products of Hue's own literary talent, combined with reminiscences of Eneas, Cligès and Troie, and literary conventions, rather than slavish imitations of any other work. They are wholly characteristic of Hue - entertaining yet moralising in tone, piquant, direct and clear in expression, with no obscurities and little subtlety. They are revealing: they give indications of traits of character, especially La Fière's, whose words build up a clear and lively picture of a somewhat spoilt and conceited girl improved and softened by love, though retaining her passionate emotions and tendency to moments of violent despair and pessimism.

The three monologues in Protheselaus are even more straightforward than those in Ipomedon. They contain nothing of Chretien and are for the most part the expression of details to be found in almost any romance of this period, though there is an occasional reminiscence of Troie and also of the Tristan story; we discuss this second resemblance elsewhere.[1]

1. See section on romans bretons.

The first monologue is spoken by Candace. (Pr. 16021-15) She has fallen in love with Protheselaus and wonders whether she ought to give up Pentalis, her former lover. She decides she must, solely for the reason that Protheselaus' beauty proclaims his high birth, and that no-one could fail to love him. In her concern about Pentalis, Candace reminds us of Briseïda's heart-searchings about abandoning her love for Troilus; though Candace expresses in four lines what occupies Briseïda's thought for a hundred (Tr. 20239-340).

"Dei jo si lasser Pentalis
Qu[i] tant m'ad ame de bon quer?
Oal certes, kar a nul for
Ne m'en pus partir de cestui."

(Pr. 1603-6)

Candace's conviction of Protheselaus' noble birth, and of his irresistibility as a possible lover, is completely conventional, and has already been mentioned in connection with courtoisie.

One obtains from this short monologue the impression that Hue is summarising what, in Ipomedon, he might have developed into a full-length monologue. The ingredients are all present, and we understand that Candace spent the whole of a sleepless night thinking over the problem, and presumably suffering from the usual symptoms:

Tute la noit travaille issi,
Unc desqu'al jor ren ne dormi.

(Pr. 1616-17)

The second monologue (Pr. 1639-49) belongs to the hero. In it he debates whether he should reveal his identity to Egeon, his father's friend. Seeing that Egeon has asked him in the name of the creature he loves best, Protheselaus quickly resolves to comply with the request, whatever may happen. He makes a passing reference to Medea's supposed hatred and to his own complete loyalty and "fin'amur" (Pr. 1647). The request made in the name of the beloved, and unable to be denied, shows the possible influence of Tristan. It also appears in Ipomedon.

Protheselaus' other monologue (Pr. 2777-99) has already been dealt with to some extent. We have pointed out the ethical problem before the hero - the hatred of Medea, the necessity to return good for evil, and the conviction that he must continue to love her not only for the sake of love, but also in obedience to the law of God. Again we find the hero refusing to blame Medea for what is his own fault:

"(Mais) jo pas blamer ne la dei,
Se ma folie faz par mei."

(Pr. 2784-5)

We have pointed out the resemblance to Troie in this idea.

The monologue begins, however, with a conventionally courtois conception: the school of love. This is to be found several times in Eneas and in Cligès. Protheselaus regrets the lesson of love, which so far has brought him nothing but evil. Then he remembers the queen, and realises that the lesson to love is a good one:

"Prothes[e]laus, male escole
Enpernez pur nul ben aprendre. -
Nu faz, jo sai ma leszon rendre,
Kar trop en ai bone doctrine.
Quant me membre de la rëine,
Ben sai recorder ma leszun."

(Pr. 2777-82)

Lavine, after seeing Eneas, recognises how much she has learnt of love in so short a time:

"Amors a escole m'a mise,
An po d'ore m'a molt aprise.
Amors, molt sai bien ma leçon."

(En. 8183-5)

Again, she thinks of the pains love has taught her:

"Tot ai apris an moins d'un jor,
Les maus, la poine, la dolor."

(En. 8213-14)

Protheselaus says of his lesson: "Mais ne m'en [a] vent si mal nun;" (Pr. 2783) and Lavine says of hers: "Tu m'apreis or grant leçon,/ Onc n'i ot vers se de mal non" (En. 8431-2). Chrétien addresses lovers as: "Vos qui d'Amors vos feites sage" (Cl. 3819).

This theme of love as a teacher is of course inseparable from the concept of love as undisputed master over the hearts of all lovers, and as the lord of the whole world: "Sor lui n'a seignor an nul leu" (En. 8199). Love is personified in Hue as in all love romances of this period; it is addressed and apostrophised. Its power is irresistible.

4. We have shown that, though Chrétien's influence is at times discernible in Hue's work, it is not as strong as that of the Eneas. It appears, however, in one particular theme which Hue

uses occasionally. This is the conventional idea that the lady's heart leaves her body to follow her lover. We find this first in Eneas; Lavine says that Eneas has killed her:

"Comfaitement? - Mon cuer an porte,
Il lo m'a de mon ventre anblé."

(En. 8350-51)

Chrétien elaborates on this statement in describing Fénice:

Et ses cuers et ses esperiz
Est a Cligès, quel part qu'il tort,
Ne ja ne quiert qu'a li retort
Sés cuers, se cil ne li aporte
Qui muert del mal don il l'a morte.

(Cl. 4302-6)

Hue returns to the briefer form of expression to describe La Fière:

Vis li fust, qe le quer de ventre
Od lui de tot s'en est partiz,
Ou volunteres ou enviz.

(Ip. 934-6)

Protheselaus' words are an elaboration, nearer Chrétien's:

"S[e] jo vois en altre pais,
Mis quers est ci od lui remis.
Mis [cors] est aillurs, mis [quers] ci,
Si serrai pres et loinz de li."

(Pr. 3686-9)

This is certainly an approach to the Chrétienesque type of conceit. Cligès makes a long and elaborate speech on these lines (Cl. 5120-31), Fénice answers him likewise (Cl. 5142-48) and they discuss the predicament they both were in, each possessing the other's heart:

"Dame, don sont ci avoec nos
Endui li cuer, si con vos dites;
Car li miens est vostres toz quites.
- Amis, et vos ravez le mien,
Si nos antrevenomes bien."

(Cl. 5170-74)

Both were without their own hearts while they were separated; apparently they exchanged hearts, for each one's heart was with the other.

Hue summarises this idea in Ipomedon. After Ipomedon has left Calabria, Hue tells us, both he and La Fière are melancholy. Their love for each other is equal: neither feels more than the other. Although their bodies are apart, their hearts are united by love:

Mes qe ly cors s[oi]en[t] partiz,
Si sount les quors d'amer uniz.

(Ip. 1299-1300)

Ipomedon leaves his heart behind as a hostage, an idea which appears to be original, but he takes another with him, although it affords him no comfort:

Ipomedon, [qi] si s'en voit,
En hostage son quer i loit,
Mes contre sel un autre en porte,
Dount il guer[e]s ne se comforte.

(Ip. 1301-4)

He and La Fière have exchanged hearts, though neither receives any pleasure from the fact, as they do not know of the exchange:

Si sount ly quers entrechaungez
Et sount entre tels anutez,
Qe nul d'eux n'ad joie ne bien
Ne nul de(s) l'altre ne seit rien.

(Ip. 1305-8)

Thus they have both lost their hearts; neither has their own, yet neither is without a heart:

> Si sont lor quers perdu illocq,
> K'il ne[s] ount ne ne sont senoec.
>
> (Ip. 1309-10)

Hue proceeds to explain this strange phenomenon: he goes away without his heart, for she has it, although she does not know:

> Cil vet saunz quoi, mes ele l'a,
> Quant el(e) ne(n) seit mot, k'en f[e]ra.
>
> (Ip. 1311-12)

How then, asks Hue, can one look after what one does not know that one possesses? Neither of them knows they have the other's heart, but in spite of their separation, both hearts will be well cared for:

> Com put l'em garder par raison
> Ceo, q'il ne seit, s'il ad ou noun?
> Ne cil ne sele ne set ren,
> Serront ja lor quers gardez bien;
> Coment qe soit de l'aloignaunce,
> Ja n[es] ront mys en obliance.
>
> (Ip. 1313-18)

This passage is perhaps the nearest approach to a Chrétienesque conceit that we can find in Hue's work. Even so, it has little of the intricacy of Chrétien. It appears to be a sort of summary of the long dialogue between Cligès and Fénice: an explanation, reduced to the simplest terms. There can be little doubt, however, that the subject was suggested to Hue by Cligès.

To end this examination of the symptoms of love, the love

monologues and various obvious borrowings in Ipomedon and Protheselaus, we would say that, as in other aspects of Hue's work, the poet has drawn ideas and technical details at random from his reading of the romans antiques and Chrétien de Troyes, in particular Eneas and Cligès. These he has been able to combine with considerable skill, colouring every detail with his own personal literary talent. Although in many cases the source of his details can be fairly clearly stated, Hue's imitations can very seldom be called slavish. His descriptions of lovers and his accounts of their words are conventional, designed to appeal to a public which was accustomed to conventions and welcomed what we should today consider plagiarism. Yet Hue's personality and sense of humour, and also an undeniable knowledge of character, are almost always visible. He has the knack of creating from what, in its original form, was a mildly amusing scene, a dialogue full of life and comedy. We shall dwell on this aspect further in a discussion of Hue's narrative skill.

As we have seen, the influence of Eneas, Troie and Cligès upon Hue, though evident, is not always easy to classify. However, Hue's use of certain words, expressions and ideas which are found in Hue and his sources only, do help to prove his knowledge of these sources. We have given as instances of this the rare use of the words "baaillier" and "nercir", both found in Eneas and Hue only, although "baailler" appears once

in Cligès. Then there is the idea of the exchanged hearts, which Hue probably borrowed from Cligès. The details of symptoms, as we have tried to show, have more in common with Eneas than with Cligès; Hue's adaptations of his borrowings, though less noticeable, are less subtle and more straightforward than Chrétien's.

5. We come now to the end of our study of love in Hue's work. We have attempted to bring out the importance of the prowess theme in Ipomedon, and to show the development of the hero's and heroine's characters under the influence of love. It is most probable that in this respect Hue is unique: he has created a hero whose primary interests are not military, but who, stimulated by love, throws himself with enthusiasm into knightly exploits and soon appears to consider prowess as scarcely secondary to love, and to be enjoyed purely for its own sake. In La Fière's character, too, there are marks of Hue's originality: the emphasis placed on pride and its consequences; the importance given throughout the romance, not only at the beginning, as in Cligès, to the softening effect of love on pride; the occasional reappearance of conceit and childish temper in La Fière's behaviour.

We have shown that Protheselaus, though not a love romance, furnishes interesting material to the study of the part played by love, especially in its variety of elements.

Variety is perhaps the keyword to Hue's treatment of love. We have found courtly and uncourtly elements in each character's reactions. We have found convention and originality. We note the influence of the chansons de geste combined with that of the romans antiques and the romans bretons, in a single love episode. Hue's poems are almost always lively when he is treating the love interest, and they are an intricate patchwork of borrowings from several types of romance, coloured and enlivened by his own Anglo-Norman sense of humour, and with occasional reminders of sober reality and advice on good sense and discretion, typical of the Anglo-Norman. It is clear that Hue, having made use of a considerable number of courtly conventions, especially in Ipomedon, could not help slipping back into the realistic outlook on life which characterises Anglo-Norman literature as a whole.

CHAPTER 10.

THE ROMANS BRETONS

I. CHRETIEN DE TROYES

1. Introduction.
2. Chrétien de Troyes.

1. Although the influence of the romans antiques upon Hue is manifest in his work, they were not his only literary source. At the time when he was composing Ipomedon and Protheselaus, Old French Arthurian literature was beginning to flourish in the shape of the romans bretons. Chrétien de Troyes, the first French romancer to write of Arthur and his knights, had already composed Erec, Cligès and probably Yvain and the Chevalier de la Charrette, before Hue wrote his romances. It is likely that Marie de France had composed her Lais before Hue wrote his poems, as we find certain resemblances between her work and his. It is also very likely that Hue knew Thomas's version of the Tristan story, which clearly appears to have influenced him in several respects. Besides these well-known extant sources, there is a possibility, as we shall see, that some lost twelfth century French poem provided Hue with the idea for one

particular episode in Ipomedon.

2. Kölbing [1] considers that Ipomedon shows certain characteristics and treatment which class it unmistakably among the romances of the Round Table, and mentions the particular influence of Yvain and the Charrette. Lucy M. Gay, in an article[2] in which she discusses the extent of Chrétien's influence on Ipomedon, disagrees with Kölbing's opinion, and makes several rather controversial assertions which we shall examine in order. She states that as Chrétien and Hue were products of the same civilisation, the second half of the twelfth century, resemblances in their work are inevitable. She goes on to say, however, that it is inconceivable that Hue ever read the Charrette or Yvain before writing Ipomedon. This seems a sweeping statement:

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[1] Engl. Ip., p. XXVIII

[2] Lucy M. Gay, "Hue de Rotelande's Ipomedon and Chrétien de Troyes", PMLA, XXXII, 1917.

certainly the influence of these two romances is not as obvious as Kölbing believes, and the conception of love as shown in the Charrette has little or no parallel in Ipomedon; but we have seen in Hue's treatment of the theme of prowess and the stimulating and ennobling power of love, reminiscences of Yvain, particularly in Hue's use of the expression "los et pris".

In Ipomedon we find none of the paraphernalia of Round Table romance which is so frequent in Chrétien. There are no mysterious knights, no fairies or sorcerers, no inexplicable phenomena. But in Protheselaus, which does not come into Miss Gay's study, there are certain strange occurrences which, as we shall see, have the atmosphere of mystery and "fey" which is so familiar to readers of Chrétien de Troyes.

The chronology of Chrétien's works has lately been discussed by Fourrier in an article "Encore la chronologie des oeuvres de Chrétien de Troyes".[1] He considers that Chrétien's Arthurian romances were composed between 1170 and 1185. We know that Ipomedon and Protheselaus were composed between 1174 and 1191, and it would therefore have been possible for Hue to have read all Chrétien's works,

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[1] BBSIA, No. 2, 1950, pp. 69-88.

although it is not certain whether he did so, as he mentions none of them by name. However, certain incidents and details serve to show that Hue was at any rate aware of some of the Arthurian trends as they appear in Chrétien's work.

The characteristic which most clearly distinguishes Arthurian romance from the romans antiques is the emphasis placed on the individual. Thèbes, Eneas and Troie are the stories of nations; Eneas, indeed, has a single hero, but he is the representative of a nation: his activities are motivated by his desire to found a new race, not by his personal wishes. Erec, the two parts of Cligès, Yvain, the Charrette and Perceval are all the stories of one man's adventures and of his love affairs. One man's character is developed throughout the romance, and this development is revealed in his actions and his words. Other characters are subordinated to him; he is the pivot of the action and the centre of the plot.

Hue imitates this characteristic. Instead of borrowing the essence, so to speak, of the romans antiques, as he borrows many of their technical details, he follows Chrétien. Ipomedon and Protheselaus, as their names imply, are stories of a single hero. Every incident is narrated in relation to them. Protheselaus, it is true, is at first glance the

tale of the struggle between two brothers, like the tale of Thèbes. But it soon becomes clear that Hue is not interested in Daumus, the elder brother, and does not intend his readers to be interested in him - indeed, he is not often mentioned, and he seldom appears in person. He is merely a foil to the hero, created to provide a subject for the story and a contrast to Protheselaus' character and achievements. As in Chrétien's romances, Ipomedon and Protheselaus dominate the poems; we are meant to be interested in their reactions to situations, in the development of their love affairs and in the exhibitions of their prowess and skill. There is no question of their being merely one of many national heroes, like Ipomedon, Parthenopeus, Eteocles and Polynices in Thèbes, or Hector, Achilles, Paris and Diomede in Troie; they are not even the representatives of a nation like Eneas. Their stories have much more in common with Erec; we are concerned with his conflict between love, and military activities. Hue's heroes resemble Alexandre and Cligès, whose love affairs and military glory are the main, perhaps the only, reasons for their existence in literature. Yvain, Lancelot and Perceval are prototypes of Ipomedon and Protheselaus: we are interested in them

and in their actions and their emotions; we read the stories for the hero's sake, not for the sake of the contribution he makes to a family or national saga. The title of each of these romances is the name of its hero, not the name of a nation represented by many heroes, as Thèbes and Troie are.

Miss Gay omits to mention this tendency of romancers to emphasise the individual rather than the member of a group, which characterises Arthurian romance, particularly as represented by Chrétien's work. She affirms, moreover, that there is no knight-errantry in Ipomedon as there is in Chrétien. Yet Hue tells us plainly that after Ipomedon has been knighted, his military accomplishments make him famous in many lands:

> Ipomedon est chevaliers
> Pruz e hardiz, vaillanz e fiers;
> N'oi parler de nule terre,
> U il eust tribuil ne guerre,
> K'il n'i alast e eust le pris,
> Ja ne fust si lointein, pais.
> De tuz les chevaliers de France
> Conquist il le pris od sa lance;
>
> Par la marche de Normandie
> Out le pris de chevalerie,
> Et par Flaundrez e par Burgoigne.
> E par Naverne e par Gascoine,
> Mes nul ne saveit, ki il fu,
> K'a ses homes out defendu,
> Ke pur nule rien ne deissent
> Ne dunt esteit ne descovrissent.

En tutes terres, u il vint,
Bel'aventure li avint;
S'il li venist a volente,
Asez eust este ame
De dames e de dameiseles,
De bien curteises e de(s) beles.
(Ip. 1769-90).

This seems to prove that, like Arthurian knights, Ipomedon came in contact with many people and that his occupation was, indeed, knight-errantry. He is wandering when he hears the news of the three days' tournament; after the tournament is over, he departs in search of further honours, and offers his services to Atreus, the king of France. He is continually travelling, like Chrétien's Round Table heroes. He visits strange courts, considering this to be a part of his education, like Alexandre, Cligès and Perceval. Like Cligès, too, he comes to La Fière's court and twice to Meleager's court, incognito.

This mania for disguises is a common characteristic of Arthurian and Breton romance, and was a fashion set by Chrétien. It would appear to indicate at least an acquaintance with Chrétien's use of this theme, particularly as it is found in Cligès, which Hue most certainly knew and to

some extent used. Ipomedon visits La Fière's court and for no apparent reason conceals his identity during the three years he spends there. He is known to his friends and to La Fière as the "vallet estrange". In the same way, Cligès comes to Arthur's court and fights in a tournament without revealing his identity. It is not until we have read half the story that we learn the name of the Chevalier de la Charrette; Perceval, on coming to Arthur's court, does not even know his own name, and it is not until much later that he learns it. As we shall see, Tristan visits Mark's court in disguise on several occasions, although in the circumstances his disguise is reasonable, being a matter of expediency. Protheselaus comes to Medea's court in disguise, and here, too, his incognito is explained by the fact of the queen's supposed hatred for him.

It is in Ipomedon, then, that the romantic convention of disguise and anonymity is most frequently used. In the work of both poets the reasons for this anonymity are obscure; there is no satisfactory explanation for it to modern readers, and it seems unnecessary. But it was conventional; twelfth century readers of Arthurian romance expected it and welcomed it. It provided dramatic irony: the reader knew the secret of the hero's identity, although the other characters did not. His incognito was undoubtedly artificial on most

occasions, but it was customary and conventional, and as such it would be popular with mediaeval readers of romance.[1]

The same love of anonymity is apparent in Chrétien's frequent use of titles for his characters instead of names. We have mentioned the general ignorance of Lancelot's name and of Perceval's; Enide's name, too, remains unknown until her marriage makes it necessary for it to be revealed. Laudine, likewise is known as "la dame" until she marries Yvain. Similarly, Hue never tells us the real name of the heroine of Ipomedon; throughout the poem, and also in Protheselaus, she is known as "La Fière". This, of course, is symbolic of her character, as we point out in our discussion of Hue's treatment of love. It is her pride which sets off the movement of the story, and it is seldom far from our thoughts. Hue's use of a title of this sort for a principal character is a mark of originality in him; the only parallel in Chrétien is in the Charrette. The name of the romance is not Lancelot, as one might at first expect, this being the name of the hero, but Le Chevalier

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[1]Cp. also Le Bel Inconnu.

de la Charrette, which is symbolic of the conception of courtly love service presented in the poem. The most important incident, as far as the love interest is concerned, is Lancelot's hesitation and final complete submission to the necessity of riding in a cart to rescue Guenever. This incident is in the background throughout the poem, like La Fière's pride, and to remind us of its importance, Chrétien immortalises it in his title. Hue, perhaps in imitation, perhaps with a vague memory of Chrétien, immortalises La Fière's pride and its importance in her title. There is another precedent for this, though not as close in the pseudonym used by Yvain during his wanderings - the Chevalier au Lion.

Hue takes up Chrétien's use of titles in Protheselaus. He introduces several characters, some of whom are somewhat mysterious, and gives them titles probably because he was too lazy to invent names for them. Thus we have the Pucelle de l'Isle, the Chevalier Faé, the Bloi Chevalier and the Pucelle Sauvage. There is a passing reference to the Dameisele Sauvage in Yvain (l.1620), and Hue may have been thinking of this. These names, by their very simplicity and almost banality, have an atmosphere of mystery which

is characteristically Arthurian, and which we associate with all Chrétien and with Perceval in particular. Here we find numerous references to the Roi Pêcheur, l'Orgueilleus de la Lande, la Pucelle aux Manches Petites and others. We are also reminded of the many unknown and mysterious knights in later Arthurian literature such as the Morte Darthur and Gawain and the Green Knight. Hue's Pucelle de l'Isle may be a reminiscence of Chrétien's Isle as Pucelles in Yvain. Chrétien's use of the word "fee" in Erec ("Morgue la fee", Erec 2358) and "faeison", meaning "fate" in Yvain (3594) perhaps suggested to Hue the idea of calling his mysterious knight the "Chevalier Faé".

The incident of the Chevalier Faé in Protheselaus is unusual in Hue's work in that it is concerned with magic of a sort that does not appear in Ipomedon. During his wanderings in Lombardy, Protheselaus meets a woman in distress. This in itself is a common occurrence in Chrétien's romances: Yvain champions persecuted maidens, rescuing Lunete from the stake, delivering three hundred captive maidens from the Castle of Pesme Avanture which is guarded by two hideous monsters; he defeats Count Alier, enemy

of the Dame de Noroison, and champions the niece and nephews of Gawain against the giant Harpin de la Montagne.

Protheselaus is told of the misfortune that has befallen the woman and her husband. The forest in which they find themselves is haunted by a knight: "Faie est [et] mult par est fier" (Pr. 4001). Nearby lives the Pucelle Sauvage. The forest is surrounded by a river, which Protheselaus and his friends have crossed, but which they will not be able to recross without misfortune. Yet if they remain where they are, misfortune will also befall them:

> "Kar, sire, s[e] vus returnez
> Et vus la rivere passez,
> Degét vus estot devenir,
> Ne pöez pas, certes, faillir.
> Et se vus ci pernez sujor,
> Devofez serrez [ainz] le jof."
> (Pr. 4006-11).

If they follow the causeway as far as the castle of the Pucelle Sauvage, she will ask Protheselaus to guard the causeway during the night, in order to defend her against the Chevalier Faé, who wishes to conquer the Pucelle so that no more knights can enter her territory. When Protheselaus asks who this knight is, the woman replies that no-one knows:

> "Certes, ne sai que vus en die.
> En cest pais s'est ci tenuz,
> Une de [cler] jof ne fu vëuz;
> Mais dire ai öi qu'il est rus + freckled
> Tachelez [et mult] lentilus; +
> Il est mult hidus et mult grant,

Culvers [et] fel et suzduiant.
Une ne trova homme en sa vie
Qu'il n'enginnast par sa vesdie."
(Pr. 4045-53).

He is, then, the conventional villain in appearance, very much like Leonins who threatens La Fière.[1] There are descriptions of ugly and villainous creatures in Chrétien, which no doubt suggested the idea to Hue. There are the "vilains" in Yvain, and the two "netuns" in the same romance.

The woman's husband happens to be Dardanus, one of Protheselaus' chief supporters, and he tells the hero of how he, in his turn, guarded the causeway on behalf of the Pucelle Sauvage. Since he was not able, after fighting all night, to prevent the Chevalier Faé from passing, he became leprous. If the Chevalier is unable to overcome his adversary in battle, he can put him to sleep by means of a trick, and cause him to become leprous. Dardanus, however, gives Protheselaus a magic ring which will keep him awake and assures him that if he can cut off the Chevalier's head and obtain some of his blood, this will cure Dardanus' leprosy. Protheselaus follows these instructions, and

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[1]It is interesting to note that "lentilus" is not found in Chrétien; it occurs in Troie, but not as a feature of ugliness. It appears in Durmart le Gallois in the description of a hideous dwarf. (See Godefroy)

after a long battle he is victorious, in spite of the Faé's attempts to put him to sleep with a second magic ring. He anoints Dardamus' body with the Faé's blood and thus cures his leprosy.

There are several popular and folk-lore elements in this episode which we shall point out in our next chapter.

The Arthurian tone of the story is noticeable, however: for instance, Lunete gives Yvain a ring which will make him invisible (Yv.1033-37). The source of this is in the Roman de Troie, where Medea gives Jason a ring that can make the wearer visible or invisible. We have already mentioned the enormous popularity of the magic ring idea in the Middle Ages, and shown that it is probably of classical origin. In Yvain too, the Dame de Noroison heals Yvain's madness by means of a magic ointment given to her by "Morgue, la sage" (Yv. 2953).

Meetings with mysterious knights and the defence of helpless and unprotected women are frequent in Chrétien, and we have already referred to some of them. Ipomedon's defence of La Fière against Leonins and Protheselaus' defence of the Pucelle Sauvage against the Chevalier Faé are similar to Laudine's need for a husband who will defend her fountain against all comers, and probably go back to Dido's undefended

situation in Carthage, which her sister Anna begs her to remedy by marrying Eneas.[1] Erec champions a maiden whose knight has been kidnapped by two giants; and he too has a mysterious encounter with a strange knight who

> "estoit molt de cors petiz,
> Mes de grant cuer estoit hardiz"
> (Erec. 3665-6)

namely, Guivret le Petit.

The country in which Protheselaus meets Dardanus and the Chevalier Faé has distinctly Arthurian characteristics, as the hero's boatman tells him:

> "Vus estes, sire, en Lumbardie,
> Terre forment asalvagie.
> N'i ad gualaires plenté de genz,
> Mult i ad dragons et serpenz,
> Mult i ad tigres et leons,
> Unicorns [et] urs [mult] felons"
> (Pr. 3888-93).

This recalls the forest of Broceliande through which Yvain journeys in search of the fountain:

> Einçois erra chascun jor tant
> Par montaingnes et par valees
> Et par forez longues et lees,
> Par leus estranges et sauvages
> Et passa mainz felons passages.
> (Yv. 762-7).

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[1] See En., 1347 - 76.

Protheselaus' next mysterious adventure is his meeting with the Bloi Chevalier. He is travelling through the forest when he hears a woman call for help. He finds a maiden standing at a ford trying unsuccessfully to lift a headless knight out of the stream. She tells the hero that the Bloi Chevalier, whose lady had loved the dead knight, had killed him in jealousy. Protheselaus, in true Arthurian tradition, agrees to avenge the knight's death. He fights the Bloi Chevalier who yields in admiration of his prowess; they become friends and journey together to the Bloi Chevalier's castle. There, during a meal, Protheselaus witnesses a strange occurrence.

A beautiful but poorly dressed lady is dragged into the room by the hair. She sits down in a magnificent chair and before her is placed a severed head. When she sees it, she smiles, and the Bloi Chevalier appears to be angry. The maiden is given rough food to eat and is then taken away. When Protheselaus asks the reason for this, the Bloi Chevalier explains that she was his lady whom he still loves. Although he treated her with great honour, and placed her in a gilded chair, she fell in love with another knight. The Bloi Chevalier cut off this knight's head, and punishes the lady by showing the head to her every day. However, she appears still to love the dead knight. Protheselaus succeeds in

reconciling the pair.

Besides the strange happenings within, Protheselaus sees the bodies of two watchdogs:

> Al'entrer al punt de[l] castel
> De dous parz sor dous postz menuz
> Pendent d[ui] guainnons [tuz] veluz,
> Laiz et hidus et granz cum urs.
> (Pr. 4759-62).

These were set to guard the Bloi Chevalier's room; as they did not fulfil their purpose, but allowed the lady's lover to enter, they were hanged. On the drawbridge Protheselaus sees the bodies of two armed knights hanging by the chins from spikes. These, explains the Bloi Chevalier, were his particular servants whose task was to guard his honour. As they failed, they were put to death. The third marvel appears at the inner door: a handsome, richly dressed knight, who has also been hanged. This knight had sought the Bloi Chevalier's dishonour and shame throughout the countryside, and was duly punished.

This episode contains some striking folklore themes which will be discussed elsewhere. However, it is reminiscent of Chrétien in more than one respect.

The beginning of the episode - the hero's encounter with the maiden in distress - is strongly reminiscent of a scene in Erec. Erec and Enide are riding through a forest when they hear a cry of distress:

Par la forest tant chemineront
Qu'il oïrent crïer molt loing
Une pucele a grant besoing.
(Erec. 4282-4).

Similarly, Protheselaus and his friends hear a cry:

Un poi a senestre [ont] oi
Parmi cel bois un pitus cri.
Femme semblat qui fust marrie,
En plurant criot: "Deus, aie!
Si pres ci a homme qui vive,
Aidez, cheles, ceste cheitive!
(Pr. 4536-41).

Hue elaborates on the brief information furnished by Chrétien, specifying the maiden's words.

Erec hears the cry and announces to Enide his intention of going to the maiden's aid:

Erec a entandu le cri;
Bien aparçut, quant il l'oï,
Que la voïz de dolor estoit
Et de secors mestier avoit.
Tot maintenant Enyde apele:
"Dame, fet il, une pucele
Va par ce bois formant crïant;
Ele a, par le mien esciant,
Mestier d'aïe et de secors;
Cele part voïl aler le cors,
Si savrai quel besoing ele a."
(Erec. 4285-95).

Protheselaus' reaction is the same:

Protheselaus ben entent
Cum el crie pitusement,
Dit a ses hommes: "Or sufrez,
De ceste place ne movez!
J'oi un cri en cele forest,
Jo voil aler saver que c'est."
(Pr. 4542-7).

Erec finds a lady lamenting over her knight whom two giants have taken away; Protheselaus finds a maiden attempting to lift a headless knight out of a river. Both women declare that life means nothing to them without their lovers:

> La pucele plore et soupire;
> An sopirant li respont: "Sire,
> N'est mervoille se je faz duel,
> Car morte seroie, mon vuel.
> Je n'aim ma vie ne ne pris,
> Car mon ami an mainnent pris
> Dui jaiant felon et cruël
> Qui sont si anemi mortel.
> (Erec. 4311-18).

Hue's maiden weeps for her knight although he has not been loyal to her:

> "Mais que mes amis m'ait triché,
> Sire, de li ai grant pité;
> U deci oster le ferai,
> U en cest' ewe od lui murrai".
> (Pr.4608-11.)

Here the resemblance ends; but it is sufficiently strong to show that Hue was most probably thinking, consciously or unconsciously, of the scene in Erec as he composed this part of the episode in Protheselaus.

There is an even closer resemblance between this scene in Protheselaus and an incident in Chrétien's Perceval. After leaving the Grail castle Perceval enters a forest, where he meets a maiden lamenting wildly over a headless knight. She too longs for death, now that her lover is dead:

"Lasse!" fet el, "maleüreuse!
Con de pute ore je fui nee!
L'ore que je fui anjandree
Soit maudite et que je nasqui.....
..... .Je ne deusse pas tenir
Mon ami mort, se Deu pleüst;
Qu'assez mieuz esploitié eüst,
S'il fust vis, et je fusse morte."
(Perc. 3434-7, 3440-45).

We gather later that it is the knight known as l'Orgueilleus de la Lande who has cut off the dead knight's head. l'Orgueilleus turns out to be the lover of the maiden whom Perceval kissed during his first journey to Arthur's court, and from whom he took a ring, in spite of her distress and unwillingness.

Here we see another resemblance with Protheselaus. Hue's hero defeats the Bloi Chevalier and sees the ill-treated maiden in his castle. Perceval meets the maiden he kissed, and finds her too, poorly dressed and obviously ill-treated:

Einz tant cheitive ne vit nus.
Nepourquant bele et jante fust
Assez, se bien li esteust;
Mes si malemant li estoit
Qu'an la robe qu'ele vestoit
N'avoit plainne paume de sain,
Einz li sailloient fors del sain
Les memeles par les rotures.
A neuz et a grosses costures
De leus an leus ert atachiee,
Et sa charz paroit dehachiee
Ausi con s'il fust fet de jarse;
Qu'ele l'ot crevee et arse
De chaut, de halle et de gelee
Desliee et desafublee
Estoit, si li paroit la face,
Ou il ot mainte leide trace.
(Perc. 3716-32)

The Bloi Chevalier's lady is likewise ill-dressed, although her nobility and beauty, too, are apparent:

> Bel samblot franche dameisele,
> Mult esteit aligné[e] et bele,
> Mult ot en li bele figure;
> Mais mult ot povre vest[e]ure
> Et mult esteit [en] grant mesaise,
> Chemise ot [et] neire et malveise,
> Une pels ot mult enfumee
> De gros mutuns et mult usee.
> (Pr. 4828-35).

L'Orgueilleus de la Lande is punishing his lady for an imagined offence - he cannot believe that she did not willingly submit to Perceval's embraces. The Bloi Chevalier is punishing his lady for the same offence, though deservedly in this case.

Perceval fights l'Orgueilleus, compels him to be reconciled with his lady and to repent publicly in Arthur's court of his unjust treatment of her. Protheselaus, as we know, reconciles the Bloi Chevalier and his lady, although in their case the fault is the lady's. Each loves his lady, in spite of his treatment of her; l'Orgueilleus "plus l'amait que son oel" (Perc. 3943) and the Bloi Chevalier "mult l'ama de grant amur" and is more than willing to forgive her, provided she will repent.

We have mentioned the strange sights seen by Protheselaus outside the Bloi Chevalier's castle. There is no

parallel to them in Perceval, but there is a reminiscence of Chrétien's romance in the hero's reactions to these sights. At the sight of each of the three sets of corpses, we are told, neither Protheselaus nor his men make any comment, but pass by without speaking:

> Protheselaus les vit ben..
> Mult s'esmervaille, n'en dit ren,
> Si funt ses hommes altresi:
> Ne dient mot, passent parmi.
> (Pr. X764-7)

This behaviour is very similar to that of Perceval in the Grail castle where he meets the Riche Roi Pecheor and sees wonderful and amazing sights; but, remembering the advice of his tutor, Gofnemant de Goort, not to speak too much, he remains silent, asks no questions, and thus, as we learn later, prevents the cure of the Roi Pecheor. Perceval also sees three remarkable sights, and three times says nothing:

> Et li vaslez les vit passer
> Et n'osa mie demander
> Del graal cui l'an an servoit,
> Que toz joiz an son cuer avoit
> La parole au prodome sage,
> Si crienm que il n'i et domage.
> (Perc. 3243-8).

As we shall see, this episode of Protheselaus may have a folk-lore source as well as one in Perceval. But it seems clear that Hue was thinking of Chrétien's romance, since the resemblances in subjects and ideas are too obvious to be disregarded: the headless knight, the jealous knight who

punishes his lady by keeping her in poverty, the reconciliation brought about by the hero, the hero's silence, unimportant in Hue's romance, and the general atmosphere of mystery; all these factors point to a knowledge of Perceval. Hue has rearranged them and has probably combined a folk-tale with them; he has stripped them of any religious significance they may have had in Perceval, and he eventually dispels the mystery by attaching the theme of the strange castle to that of the violent and jealous lover, and, in this way, giving a rational explanation of the marvels. There is little or nothing left of the supernatural in Hue's account. However, it recalls the mysterious atmosphere in the "Joie de la Cort" episode in Erec.

We come now to a discussion of the three days' tournament episode, which plays an important part in Ipomedon. It contains folk-lore elements and shows the influence of Cligès; we shall examine Chrétien's influence here and that of folk-lore in the next chapter.

The three days' tournament theme has provided material for a good deal of controversy; various scholars have attempted to trace Hue's version to several different sources, some of them improbable. The theme does appear in other

romances and also in popular folk-tales, in various versions which more or less resemble Hue's version.

In Ipomedon the story is as follows. Ipomedon hears of the three days' tournament arranged by Meleager and La Fière's barons, who wish her to marry as soon as possible. They agree to the holding of the tournament on the understanding that La Fière will marry the winner. Ipomedon has no desire that his love for La Fière shall become known, and determines to attend the tournament in disguise. Accordingly, he establishes himself at Meleager's court as the queen's "druz" and acquires a reputation for cowardice, as he appears to think only of hunting. However, he takes part in the tournament wearing a different coloured armour and riding different coloured horses on each of the three days: white on the first day, red on the second and black on the third. He carries all before him, and the two courts and the whole town are consumed with curiosity about the identity of what appear to be three knights. Ipomedon allows it to become known that the three knights are one, although he continues to conceal his name. At the end of each day he takes off his armour, leaves it at the hermitage where he meets his men who have spent the day hunting, and returns to Meleager's court to give long and boastful accounts of his

hunting successes. On the third day Ipomedon is wounded.

We see in this episode an obvious resemblance to Cligès. Here the hero comes to Arthur's court incognito. He buys armour of three different colours: black, red and green. Wearing the black armour, and mounted on a black horse, he takes part in the first day of a tournament, and defeats Sagremors li desreez. On the second day, wearing the green armour and riding a tawny horse, he defeats Lancelot. On the third day, wearing red armour and riding a red horse, he defeats Perceval. After these three defeats, Cligès enters a joust with Gawain on a fourth day. Neither can defeat the other and Arthur, to prevent further bloodshed, stops the fighting. Cligès reveals his identity and is joyfully welcomed.

Like Ipomedon, Cligès is in disguise; he wears three different armours, and conquers on three successive days. Moreover, there is a resemblance to Cligès in Ipomedon's fight with Capaneus after his defeat of Leonins. The two young men fight for some time without either of them giving way; then Capaneus recognises a ring that Ipomedon is wearing and realises that they are brothers. This episode is reminiscent of the fight between Cligès and Gawain which is stopped by Arthur, and of the revelation that

Cligès is Gawain's nephew. It is more likely, however, that the influence of Marie de France upon this incident is stronger than that of Chrétien, as we intend to show.

Chrétien probably had some further influence upon Hue. Miss Gay states that the role of Tholomeu, Ipomedon's "mestre" or tutor, is conspicuously foreign to Arthurian romance. However, we find in Cligès that Fénice has a "mestre" - Thessala. This is perhaps no conclusive proof of Chrétien's influence, but we note the use of the word "mestre" with similar meanings in Yvain - Lunete is described as Laudine's "mestre et sa garde" (Yv. 1593); in the Charrette, where Chretien refers to a herald who taught him certain heraldic duties: "Nostre mestre an fu li hira / Que a dire le nos aprist" (Char. 5592-3); and also in the Roman de Troie. That the role is not foreign to Chrétien is proved by Perceval, in which the hero has a tutor, Gornemant de Goort, who teaches him the duties and activities of a knight, and also gives him hints on social behaviour (Perc. 1352-1698). Perceval's "mestre" is a nobleman, and Ipomedon's, though well versed in all knightly exploits, is not a knight, and

his rôle is indubitably that of a servant as well as a mentor and companion. It is possible, however, that Hue combined in the admirable character of Tholomeu the good sense of Gornemant and the subordinate role of Thessala. He is

> ..... si curteys,
> Ke el mund n'ont si riche reys,
> K'il ne[i] soust mult bien servir
> E les custumes retenir.
> (Ip. 199-202).

The last line in particular suggests a knowledge of society and its demands like that of Gornemant. We gather, too, that Ipomedon has been taught knightly pastimes, although they do not at first appeal to him, and it is not inappropriate to assume that Tholomeu was his teacher:

> "[Kar]jeo say [au]tant d'eskirmye,
> En ceste curt n'ad un soul mye,
> Ke plus sache de b[eh]ourder
> Ne de lancer ne de geter"
> (Ip.1177-80)

We cannot, therefore, accept without question Miss Gay's opinion on the absence of Chrétien's influence in this detail.

An interesting, though minor character in Ipomedon is Caeminus, Meleager's seneschal. The resemblance between this character and Chrétien's Kay, as he appears in Erec, Yvain

and Perceval, is at once noticeable. Klückow[1] states that although the resemblance is striking, there is a closer parallel between Caeminus and Ulrich's Kay in Lanzelet, and that the Lancelot romance - presumably Ulrich's French source - is more likely to have been Hue's source than Chrétien. But it was not before 1193 that Hugh de Morville took Ulrich's source to Germany; so that it is possible that Ipomedon was composed earlier than the Lancelot poem, and even more likely that Chrétien's romances, or at least some of them, also preceded the Lancelot poem. Moreover, as Chrétien's romances are extant, it is safer to base a hypothesis upon them than upon a non-extant work.

The first suggestion of a resemblance between Chrétien and Hue is to be found in the names of the characters in question. "Caeminus" may perhaps be an extension of "Ké". We have noted Hue's fondness for names with a classical flavour, but we do not find "Caeminus" in the romans antiques or in Hyginus' Fabulae. Hue may then have added the classical-sounding ending in order that the name might be in keeping with the names of his other characters. Then, again, both Kay and Caeminus are seneschals. Kay is Arthur's seneschal, and Caeminus is that of Meleager, who is vaguely reminiscent

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[1] op. cit. p. 37. (ed. Pr.).

of Arthur in that his court is Ipomedon's headquarters during the tournament, and it is at Meleager's court that Ipomedon arrives in his fool's disguise, to Meleager's court that Ismène comes in search of a champion, in typical Arthurian fashion.

We first meet Kay in Erec, and here he is represented as a boorish, arrogant and quarrelsome person. His speech is blunt, unguarded and insolent; he has none of the courtliness and chivalry expected of a knight of the Round Table. He is defeated by Erec after speaking to him and Enide in rough and bullying tones. His approach to Erec is somewhat similar to Caeminus' approach to Ipomedon, in idea if not in expression. Both are arrogant and attempt to get what they want by force rather than by good manners:

> Keus vint avant plus que le pas
> Et prist Erec en es le pas
> Par les resnes sanz saluer;
> Einz qu'il le lessast remuër
> Li demanda par son orguel:
> "Chevaliers, fet il, savoir vuel
> Qui vos estes et d'ou venez."
> (Erec 3963-9)

Caeminus, in order to please the angry queen, pursues Ipomedon through the forest, to take back the maiden, Ipomedon's cousin, who has been serving the queen during Ipomedon's stay at Meleager's court for the tournament. He approaches the hero with threats, so that Ipomedon is obliged to arm himself

and prepare to fight. Caeminus is ignominiously defeated as Kay is in Erec, Yvain and Perceval, as we shall indicate. Hue gives us at some length Caeminus' bullying and insulting words to Ipomedon:

> Caeminus dunc s'apuia
> Sur sa lance e a lui parla
> Par grant feste engressement:
> "Vassal, vus alez folement:
> N'est pas vostre quanqe menez,
> Al partir le meulz vus lerrez."
> (Ip. 7009-14)

He threatens Ipomedon with appropriate punishment:

> "E de ço, k'estes si parti,
> Vus estoit suffrir jugement
> Tel, cum a tel utrage apent."
> (Ip. 7018-20).

This resembles Kay's words to Erec when he refuses to accompany him to the king's tent:

> "Anquenuit seroiz mal serviz;
> Venez an tost, car je vos praing."
> (Erec 4002-3).

Insolently Caeminus offers to make Ipomedon his servant, boasting of his rank and his influence with the king:

> "Mes nepurquant, coment k'il seit,
> Si vus volez ci ore endreit
> Mis hon ligement devenir,
> Ben vus ferai de cest garnir,
> Kar jo sui seneschal le rei,
> Si vus di, ke tut est sur mei:
> Par moy ferunt li chevaler,
> Si (jo) voil, l'esgart serra leger."
> (Ip. 7029-36).

Similarly, Kay offers hospitality in a presumptuous way to Erec and Enide, on his own behalf and on behalf of the

king and queen:

"Se vos volez o moi venir,
Je vos ferai molt chier tenir
Et enorer et aeisier,
Car de repos avez mestier
Li rois Artus et la reïne
Est ci pres en une gaudine,
De trez et de tantes logié;
En boene foi le vos lo gié
Que vos vengiez avoeques moi
Veoir la reïne et le roi,
Qui de vos grant joie feront
Et grant enor vos porteront".
(Erec 3977-88).

We feel that Kay means well, in spite of his interference, whereas Caeminus' approach is less courtly.

Both Erec and Ipomedon fight their adversaries and send them away discomfited. Kay goes to the king: "si li conte / Le voir, que rien ne l'an cela" (Erec 4052-3). Caeminus, after being wounded by Ipomedon, "conoist ben, nel ceile mie / K'il out parle par grant folie" (Ip. 7119-20). He returns to Meleager's court and admits that it is because of him that Ipomedon is taking the queen's maiden away.

Both these characters are unable to keep silent: Ipomedon warns Caeminus:

"Vassal, n'alez tant manescant:
Hume, ki tant paroles a,
Ja mes a bon chef ne vendra!"
(Ip. 7108/10)

In Yvain, Kay is referred to as "Kes, qui teire ne se pot" (Yv. 591).

It is in Yvain that we find the closest resemblances to Hue's Caeminus and his possible source. Many of the

expressions used are alike in both romances. Chrétien's Kay is "Ranposneus,/ Fel et poignanz et afiteus" (Yv. 69-70) - taunting, ill-disposed, sharp-tongued and insulting. He is intensely sarcastic and jealous of his companions, and can never open his mouth without speaking ill of them. Guenever tells him "enuieus estes et vilains / De ranposner vos conpaignons" (Yv. 90-91). Calogrenant declares that Kay has insulted many a better man than he:

> "A miauz vaillant et a plus sage,
> Mes sire Kes! que je ne sui,
> Avez vos dit sovant enui;
> Que bien an estes costumiers."
> (Yv. 112-115).

Hue summarises what he knows of Kay in his first description of Caeminus:

> Dirra[i]vus de Kaeminus:
> Tant estoit preuz, k'il ne pot plus;
> De guerre fut mult engingnus,
> Mes trop esteit enjurius;
> Cele teche aveit cist en sei,
> K'el mund nen out si nuble rei,
> Si bon vassal en nul empire,
> Dunt ja li oissez bien dire:
> De mesdire fut custumers,
> Mes mut esteit bons chevalers.
> (Ip. 5019-28).

The second last line (Ip. 5027) of this passage is almost identical with one in Yvain; as the queen says: "Costumiers est de dire mal" (Yv. 134).

Both Caeminus and Kay cannot bear to be outshone; Caeminus is jealous of Ipomedon for his "bone chevalerie";

Kay must always be first in battle:

> Car ques que fust la definaille,
> Il voloit comancier toz jorz
> Les batailles et les estorz,
> Ou il i eust grant corroz.
> (Yv. 2230-3).

In Perceval we see a Kay even more ill-natured and uncourtly; he is brutal, even to the extent of striking and kicking a woman, and he is as roughly spoken as ever. He accosts Perceval while the hero is gazing upon a drop of blood in the snow, and thinking of the red and white complexion of Blanchefleur, his beloved. Perceval at once attacks him and Kay is thrown from his horse:

> Si l'abati sor une roche
> Que la chanole li esloche
> Et qu'antre le code et l'eisselle
> Ausi come une seche estele
> L'os del braz destre li brisa.
> (Perc. 4309-13).

It is interesting to note that Caeminus is twice wounded, also in the shoulder; once on the second day of the tournament, as Thoas describes Ipomedon's exploits:

> "Si abati de sun cheval
> Caeminus, le seneschal
> E une plaie li duna,
> Parmi l'espalle l'asena".
> (Ip. 5383-6).

During the fight after the tournament, too, Ipomedon wounds Caeminus: "L'espalle destre li perça" (Ip. 7102).

It is true that Hue's ill-tempered knight is by no means as clearly drawn a character as Chrétien's Kay; Kay

is alive, and we can with little difficulty reconstruct his whole psychology, especially in Erec and Yvain. In the Charrette he is merely ineffectual and foolish, and in Perceval he becomes exaggeratedly unpleasant and brutal. But before this, we see in him an impatient man, eager to do well and to be appreciated, perhaps unsure of himself, with a strong tendency to bully others. Caeminus is sketchily drawn; he has certain of Kay's characteristics, but he does not come alive to Hue's readers as Kay does. Yet one cannot admit Miss Gay's complete rejection of the idea that Chrétien influenced Hue in this respect; the resemblances of expression and of incident prove that the influence exists.

Miss Gay points out that, whereas Kay is the official court mocker, Caeminus plays a lesser part than Thoas, Meleager's chamberlain. But Thoas is completely unlike Kay, and surely the unimportance of the part played by Caeminus does not prevent his character being modelled on, or at least suggested by, Kay's character. Moreover, we do once see Caeminus in the role of court mocker: when Ipomedon arrives disguised as a fool and asks for the first "deredne", Caeminus sarcastically advises the king to retain the fool for the court's amusement. Like Kay, he has no thought of the feelings of others:

....."Sire, merveilles vei:
Kaŕ retenez cestui od vus,
Il nus ferat trestuz jouïs;
Quant nus avrun plus marement,
Mut valt un bon fol entre gent,
Kaŕ suvent fet les pensis rire!"
(Ip. 7894-9).

Of course, the attitude of amusement towards the unfortunate is typical of the Middle Ages; but the lack of courtliness is conspicuous, and combined with the other details, would probably prove Hue's use of Kay whose lack of courtliness is notorious.

Another detail which Hue may possibly have obtained, perhaps unconsciously, from Chrétien, is the character Sicanius le desŕeie in Ipomedon. The proper name, of course, is again pseudo-classical; but the title reminds us at once of one of the knights of the Round Table, fairly frequently mentioned by Chrétien: Sagremors li Desŕeez, the unruly or hot-headed. In Cligès he is the first knight defeated by the hero at the tournament at Wallingford. Chrétien describes him as one of the four greatest of Arthur's knights: "des quatre meillors qu'an sache / Est cist li uns qu'est en la place" (Cl. 4609-10). In Erec he is described as "uns chevaliers de molt grant pris" (Erec 2183), and is rescued by the hero at the tournament of Tenebroc. He is mentioned only once in Yvain, without the nickname. In Perceval Chrétien explains his title - "Sagremor, qui par

son desfoi / Estoit Desfeez apelez" (Perc. 4220-1). It is he who first tries to arouse the hero from his dream of Blanchefleur and is thrown from his horse.

Hue's Sicanius is one of Meleager's knights:

> De la medme estoit le rei,
> Pruz esteit e de grant nublei:
> La reine fermment amout.
> (Ip. 6089-91).

The reference to his love for the queen has no parallel in Chrétien; as Caeminus also loved her, we conclude that Hue introduced this detail to provide contrast between Ipomedon, whom the queen loves, and his rivals at the tournament, who love her and whom, presumably, she does not love. Sicanius le desfeie is defeated by Ipomedon on the third day of the tournament and sent to deliver himself up to the queen, a punishment he accepts with enthusiasm. It is he who confirms Thoas' description of the black knight and his feats, which the chamberlain gives to the queen in the court after the third day is over.

Sicanius le Desfeie is a minor character; he is probably only introduced as one of the hero's rivals, and he plays a very small part. Yet we have, combined with a classical name, the epithet "desfeie" which is obviously reminiscent of Chrétien and which Hue would probably not have found elsewhere with the same usage. It seems almost

certain that Hue was, consciously or unconsciously, thinking of Chrétien; and the fact that Sagremors li desfeez appears in the tournament scene in Cligès, and that Sicamius le desfeie is also defeated by the hero in the three days' tournament in Ipomedon, is an additional small proof that Hue based this episode at least partially upon Chrétien's romance.

Kölbing[1] states that Meleager and his court play the same part in Ipomedon as Arthur and his court in Arthurian romance. This statement is true, in so far as both courts are in a manner of speaking the hero's headquarters for some of his adventures, but this resemblance does not seem to us to place Ipomedon among the Arthurian cycle of romance, though it is no doubt a further proof of Chrétien's influence. Yet Meleager's court could also be compared with Adrastus' headquarters in the Roman de Thèbes and with the Greek and Trojan camps in the Roman de Troie. We see no reason for making it a positive proof of Arthurian characteristics in Hue's work.

Capaneus, says Kölbing (op.cit.p. XXIX), plays the rôle

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1. Eng. Ip. p. XXVIII.

taken by Gawain in Arthurian romance. This statement, too, is somewhat presumptuous. Capaneus is indeed the king's nephew, as Gawain is; he is the hero's friend as Gawain is in Yvain and he turns out to be the hero's brother as Gawain is Cligès' uncle. Capaneus is one of the leading knights at Meleager's court, but he has little other relationship with Gawain. He is not important apart from his connections with the hero; he is not a character in his own right. Gawain, especially in Perceval, and indeed in most Arthurian romances, is given several adventures of his own, which are not closely connected with those of the hero. His personal qualities are described and dwelt on; Capaneus is a mere shadow. Possibly the character of Gawain and the part he plays as the hero's friend, suggested to Hue the character of Capaneus, and Miss Gay's statement that Capaneus does not remind us of Gawain may be somewhat sweeping; but Hue's Capaneus has no interest apart from Ipomedon - less interest even than his namesake in Thèbes.

The influence of Chrétien on Hue, far from being negligible as Miss Gay's article suggests, appears to be fairly considerable. Hue's general conception of the romance as the story of an individual and his adventures, and of his love, particularly in Ipomedon, probably owes its existence to his reading of Chrétien's romances. We have pointed

out the Arthurian tone of some of the incidents, especially in Protheselaus, and the details that Hue owes to Chrétien. But Hue is by no means an imitator of Chrétien; he uses him as he uses so many other romancers, as a store of ideas from which he can pick and choose whatever suits him best.

CHAPTER II.

THE ROMANS BRETONS

II.

1. TRISTAN
2. Marie de France.
3. The "Beaumains" episode in Ipomedon.

1. Of the other romans bretons of this period the one which follows Chrétien as an influence on Hue is the Tristan story. It is probable that it was the version of Thomas which Hue knew and used; both poets were Anglo-Normans, and the Tristan of Thomas was probably composed before Béroul's romance, which may even have been posterior to Ipomedon and Protheselaus. Its tone, moreover, is uncourtly, and does not resemble that of Thomas's poem or of Hue's work. We know that Thomas's Tristan preceded Ipomedon, although the controversy about the dating of Chrétien's works makes the dating of Tristan uncertain. Bédier[1] proves that it was composed between 1155, the date of Wace's Brut, and 1170, then considered to be the date of Cligès. However, M. Fournier's new date for Cligès is 1176[2] which would put Tristan's

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[1] ed. Tristan de Thomas, Paris, 1905, t.II. pp. 45-55.

[2] art. cit.

second date somewhat later.

At any rate, it was possible for Thomas to have influenced Hue.

The first point we notice is Ipomedon's love of hunting and hawking, which is very similar to Tristan's skill in these pursuits. Protheselaus, like Tristan, is an accomplished athlete, as we learn from his phenomenal feats at the games held in honour of Medea's birthday (Pr. 3026-257).

Like Tristan, Ipomedon has a tutor, Tholomeu, who accompanies him everywhere and acts as his squire, adviser and friend. Tristan is accompanied by Governal, who has taught him and who acts as a squire, supporting and helping him and Iseut, and playing an important part in the story. Tholomeu is perhaps a rather pale shadow of Governal, but he is nevertheless not without character, and his role may have been suggested to Hue by Thomas as well as by certain of Chrétien's romances to which we have already referred.

The most striking evidence of Tristan's influence upon Hue can be found in Protheselaus. As a result of his refusal of Candace's offers of love, Protheselaus is ambushed by Pentalis. Pentalis wounds him with a poisoned lance. In spite of the efforts of his friends, the wound cannot be cured, and Protheselaus' condition grows worse. He becomes

pale and thin, and the stench of the wound is so great that no one can approach him:

> Char et color et le sanc pert,
> Les os li sunt ja descovert,
> Tot le cors neir et pale et pers,
> N'i ad fors [les] os et les ners;
> Si mal puur de li ist,
> Nel pot aprocer cil ne cist.
> (Pr. 2160-65).

The doctors abandon him, and he is left with only two friends, who refuse to leave him:

> Cil ne finent de lui servir,
> N'en volent jor ne nuit partir.
> (Pr. 2170-71).

Finally, Protheselaus persuades them to carry him to his boat saying that water is healthy:

> "En ceste cambre u [jo] me gis
> [En] trop mortel travail languis,
> N'i ai repos ne nuit ne jor,
> Trop me destreint la grant dolor,
> Ço est la fin, ne pus durer,
> A ma nef me faites porter!
> Dire ai oï, mult ad grant pose:
> Garder en ewe est seine chose."
> (Pr. 2178-85).

When he has been laid in the boat Protheselaus succeeds in dismissing his friends and casts off from the shore without their knowledge. He drifts for two days, longing only for death:

> Lui ne chalt guaires u il alt,
> Kar quors et [la] santé li falt,
> Ne [ne] li chalt mais qu'il s'occie,
> Kar mort desire plus que vie.
> (Pr. 2248-51).

He at last reaches land, where he is found by a young man, Melander. When Protheselaus reveals who he is, Melander threatens to kill him, for the land he has reached belongs to Pentalis' sister, who is also Melander's aunt. But when Protheselaus begs to be slain, Melander takes pity on him and promises to have his wound healed, for his aunt is skilled in medicine:

"N'ad el mund dame ne meschine
Qu[i] tant sace de me[de]cine
C[o]um la dame de cest chastel."
(Pr. 2334-6).

As Protheselaus is an enemy, his identity must not become known to the lady:

"Kar s'el s[e]st la verité,
De vus, tost serriez occis,
Kar el aime mult Pentalis."
(Pr. 2339-41).

Melander advises him to use another name:

"Prothes' vus nomez, n[e]ent plus
Et si relaissez l'Ielaus"
Si n'avez pas menti del tut".
(Pr. 2366-8).

Melander tells Sebille, his aunt, that the wounded man is the son of a citizen of Cyprus. She willingly cures him, and he soon recovers his health and strength.

Sibille sot mult de mescines,
Fait herbes quillir et racines...
....Sibille mult de plaies sot,
En son grant sen ben se fiot:
Triacle entre les denz li met,
Bon est et freis et [le] remet;
La lange li ad delivree
Et la glette del quer jetee.
(Pr. 2418-19; 2424-9)

We note Sibille's knowledge of the healing power of plants, and of how to cure wounds:

> Sibile a pöer s'entremet,
> Mult sovent a la plaie met
> Enplastres et bones entraites
> De racines et d'herbes faites.
> Le venim choisist en la plaie,
> Ben sot de l'art, ren ne s'[en] maie,
> Mult s'est pené et entremise,
> La plaie aturne [en] mainte guise
> Cum d'enplastres et d'uingnemen[z].
> La plaie enbelist ja dedenz,
> Le mal r[e]ancle d'entur chet,
> L'emfle de tutes parz [s']aset,
> La char li comence a venir.
> (Pr. 2448-60).

Bédier[1] reconstructs Thomas's Tristan by means of the extant fragments and the romances based on Thomas-the Folies Tristan, La Saga, a Norse poem, Gottfried von Strassburg's Tristan und Isolt, and the Middle English Sir Tristrem. It is from this reconstruction that we quote.

While fighting the Morholt, an Irish knight who exacted the tribute of thirty children, Tristan is wounded by his adversary's poisoned sword. The Morholt warns him that the only person able to cure the wound is his sister, the queen of Ireland. Tristan slays the Morholt, but finds that his own wound is indeed incurable. No doctor can help him:

> Il prit des breuvages de thériaque et de toutes sortes d'herbes; les medecins lui posèrent les emplâtres pour attirer le poison en dehors. Tristan est en grande peine; le roi, la cour et le peuple se désespèrent, car tous craignent qu'il ne meure.

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[1] op. cit., vol. I.

> Ses plaies noircissent; ni herbes, ni breuvages
> ne peuvent les amender.
>
> (Béd., vol. I. p. 89).

We notice the resemblance here between Thomas's probable description and Hue's in Pr. 2427 and 2448-56; Bédier uses "thériaque", "herbes" and "emplâtres" as Hue does.

Tristan longs for death: "Il souffre tant qu'il préférerait la mort à une vie si durement angoissée". (Béd., I p. 92), like Protheselaus (Pr. 2251), and neither can sleep: "Jamais il ne trouve repos ni sommeil". (Béd. I, p. 92) and Pr. 2180. Tristan's wound has an unpleasant smell: "Une odeur si repoussante s'exhale de son corps que ses parents ni ses amis ne peuvent demeurer à son chevet". (Bed. I, p. 92). Hue says the same of Protheselaus (Pr. 2164-5).

Tristan sets sail alone, taking his harp. Hue says nothing of a harp, and we do not find in Tristan any reference to the healthiness of water, or of a trick to enable the sick man to sail away without his friends' knowledge. On arrival in Ireland to which he drifts, Tristan realises, as Protheselaus is told by Melander, that he has reached an enemy country. He changes his name and tells the Irish: "Je m'appelle Tantris" (Bed. I. p. 93). In the English Sir Tristrem he says that he is a merchant. It is a further proof of this influence upon Protheselaus that both heroes

give variations of their real names, rather than completely false ones.

The fame of "Tantris" as a musician reaches the Irish court. Isolt has him brought to the palace, where the queen takes pity on him and promises to cure him. She does so with her skill and with wonderful herbs, drinks, ointments and poultices. Bédier describes the method of curing in terms strikingly similar to those used by Hue in Pr. 2448-60.

> .... La reine plaça de sa propre main sur la blessure des herbes salutaires et les entoura d'emplâtres merveilleusement efficaces, si bien qu'en peu de temps elle fit disparaître l'enflure et le venin. Il n'etait point sur la terre de médecin si habile, car elle savait les remèdes de toutes les blessures et de toutes les maladies qui peuvent atteindre les hommes. Elle connaissait la vertu de toutes les herbes salutaires, tous les secrets et toutes les ressources de la médecine. Elle savait porter secours contre tous les breuvages et contre toutes les blessures empoisonnés, éloigner des membres toutes les sortes d'inflammations, de tumeurs et de douleurs. Elle ouvrit la blessure et enleva toute la chair morte, retira avec soin le venin qui y restait encore, et la chair vivante reprit meilleure apparence. Elle y plaça de ses propres mains des appareils et des onguents salutaires, si souvent renouvelés et si puissants qu'elle le guérit en quarante jours.
>
> (Béd.,I. pp. 96-7).

Hue's account is less detailed than Thomas's; he has summarised and given only the main points of the passage. This tendency to summarise his borrowings is so characteristic of Hue[1] that we can be almost certain that the passage in

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[1] Cp. the "mappemonde" description Pr.10379-99, imitated and summarised from the Roman de Thèbes. See above, p.126ff.

Protheselaus was modelled on Thomas. It is possible that this episode in Protheselaus, and particularly the passages we have quoted, could contribute to a better knowledge of the lost parts of Thomas's romance. However this may be, the episode as a whole is clearly reminiscent of, and most probably based on, Thomas's Tristan. We have the poisoned wound, the heroes adrift in boats, the cure by the adversary's sister in both cases, the alias, and the very similar descriptions of the wounds and of the remedies used to cure them.

During his search for Isolt as Mark's bride, Tristan fights a dragon and receives a second poisoned wound. Again he is cured by Isolt's mother, the queen of Ireland, and much the same terms are used to describe the cure. One detail, not found in the previous episode, is similar to a detail in Protheselaus. Tristan is given "treacle" by the queen, and opens his eyes and speaks: "Elle y ajoute de la thériaque; aussitôt le preux est délivré de la puissance du venin, il reprend connaissance, ouvre les yeux, puis la bouche, et dit d'une voix distincte: 'Seigneur Dieu! jamais je n'ai senti tel assoupissement! Qui êtes-vous? Où suis-je?'" (Béd. I. p. 120). Hue modifies this information a little, but the essential details are there:

Triacle entre les denz li met,...
.... Si qu'il les oilz un poi ovri
Et lof paroles entendi,
Od un suspir dit: "Las chaitifs,
U fui jo, des, en quel païs?"
(Pr. 2426, 2430-33).

Apart from this striking imitation, both Ipomedon and Protheselaus contain other minor reminiscences of the Tristan story. In Thomas's Tristan the power of the lady's name over the hero is often stressed, and it is found also in Eilhart von Oberge's version which is based on the Old French estoire, Béroul's source. It was therefore probably a commonplace in the Tristan romances. G. Schoepperle affirms this in her work on the sources of the story: "The poet [Eilhart] takes for granted among his audience a complete familiarity with the notion that the appeal in the name of his lady is all powerful to influence the lover. This idea has an important influence on the narrative. The presence of it in the estoire[1] is attested not only by the German poem, but by Thomas and the Folie."[2]

Towards the end of Ipomedon, when the hero and Capaneus are fighting, the latter recognises a ring on Ipomedon's

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[1] The name by which she designates the first Tristan story, the primitive source of the others.

[2] See G. Schoepperle, Tristan and Isolt, a study of the sources of the romance. Frankfurt a.M. & London, 1913; vol. I, p. 136.

finger and begs him, for the love of his lady, to tell him where he got it. Ipomedon cannot resist this appeal and tells him.

> Capaneus pensif le vit,
> Plus en haste parole e dit
> E requert pur l'amur s'amie,
> K'il de l'anel le veir li die.
> Ipomedon l'oi parler
> De la ren, k'il pot plus amer -
> (Ip. 10225-30)

Protheselaus is asked by Egeon, in the name of his lady's love, to reveal who he is:

> "Bels sire, si deu vus doint ben
> Et joie aver de cela ren
> Que vus el seïle plus amez:
> Qui vus estes, me descovrez!"
> (Pr. 1630-33).

Protheselaus thinks this over:

> "Cist riches hom m'ad cunjuré
> La ren del mond qu'ai plus amé."
> (Pr. 1640-41).

He cannot withstand such a powerful appeal and reveals his identity.

It is impossible to say for certain whether this notion came to Hue from Tristan, but it is interesting to note its presence in the works of both Hue and Thomas.

Ipomedon, as we know, goes to Meleager's court disguised as a fool, so that he may defend La Fière against Leonins without his identity being known. On his arrival there he

causes great mirth by referring, in wild and exaggerated language, to his exploits at the tournament during his first visit, and to the defeats suffered by the king and the knights at his hands. He also causes the queen considerable embarrassment by saying that she was madly in love with him and that he could have had her love for the asking.

On one occasion Tristan comes to Mark's court in the disguise of a fool in order to see Iseut. He too refers boldly and unashamedly to the past relations between himself and the queen, embarrassing and angering her. The scene in the Folie Tristran, and probably therefore in a lost part of Thomas' poem, is painful rather than comic. Hue's version is composed purely for entertainment, and the wild boasts Ipomedon makes of his military feats are indeed very amusing, although his inconsiderate references to the queen's hitherto secret love are perhaps not as exquisitely funny to modern readers as they appear to be to Hue, or at least to his hero and to Meleager's court. Hue has a talent for turning a scene from a pathetic source into comedy, and this fact might remove the objection to Tristan as a source for this episode which would otherwise lie in the difference in tone between the two romances.

There is a reference in Protheselaus to a gift which Ipomedon made to Medea when he was acting as her "dreüz". This is not mentioned in the first romance, but in the second it provides material for a scene in which the hero shows his courage and the heroine shows her love for his father. The gift is a small dog for which Medea has a great affection. She apparently treats it with some care:

> La reïne aveit un brachet
> Ne mie grant, mes petitet.
> El l'ot lunges süef gardé:
> Ipomedon l[']ot done,
> Tant cum il fu son chevaler;
> El n'ot un[c] m[es] aver si cher.
> De la cambre est venu juant,
> Un lïen d'argent träinant.
> (Pr. 3276-83).

It is attacked by a larger dog; Medea is in despair, and cries out for help:

> "Mis brachet mort, pur deu aïe!
> Aidez, chæles, a mon brachet!"
> (Pr. 3301-2).

Protheselaus alone of all those present dares to rescue the animal.

The attachment of Medea to the dog given her by the man she loved so long ago recalls Iseut's attachment to Petit-Crû,

given to her by Tristan. She keeps the dog with her for love of Tristan.

In Eilhart's version, and therefore probably in Béroul's, Tristan declares to Kaherdin that Iseut gives more honour to a dog for love of him than Iseut aux Blanches Mains pays to her husband. In all the versions, Tristan possesses a brachet or hunting dog, Hudent, of which he is very fond. In Béroul he gives it to Iseut, before they part after their life in the forest:

> ....."La moie amie
> Husdent vos doins par druerie".
> (Tris. de B. 2725-6)[1]

Perhaps in this detail, too, Hue was remembering the Tristan estoire.

In Béroul's romance the hero and heroine are advised and helped by Ogrins, a hermit. Protheselaus makes the acquaintance of a hermit during his travels in Burgundy. The hermit reveals himself as the hero's cousin, provides him with a horse, and himself takes arms to defend him against the Pucelle de l'isle. We also remember here the hermit who cared for Yvain during his madness. The helpful hermit is of course a fairly common character in romance;

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[1] The Romance of Tristran by Beroul, ed. A. Ewert, Oxford, 1939.

there are innumerable hermits in the Vulgate Cycle, especially in the Queste. We cannot, therefore, say with certainty that either Tristan or Yvain was Hue's source; but it is interesting to note a further Arthurian detail in Hue's work.

We see, then, that on the evidence of the poisoned wound episode alone, Hue knew at least the Tristan of Thomas. He may also have known an earlier version, perhaps the Old French source of all the extant Tristan romances.

2. We come now to the discussion of Marie de France's influence upon Ipomedon and Protheselaus Klúckow[1] states that, on the evidence of a few resemblances, Hue knew the Lais and borrowed from them. We have examined in our chapter on Hue's treatment of love the resemblance between an episode in Lanval and one in Protheselaus[2]. As far as other resemblances are concerned, the two most striking are between two incidents in Milun and one in Ipomedon and one in Protheselaus.

Ipomedon is given a ring by his mother on her death-bed. She tells him that he has a brother, her son by a former marriage, and that the man who recognises the ring will be

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1 ed. Pr. pp. 19, 20.

2 See chap. 8. p. 229ff.

this brother. Towards the end of the story, Ipomedon, disguised as Leonins whom he has defeated, is fighting his friend Capaneus, who does not recognise him in his disguise. During the fight Ipomedon's hand is uncovered and Capaneus sees the ring and recognises it with much excitement:

> Capaneus ben l'aparçut,
> L'anel ad veu sil cónut,
> Tut s'espert e li chat la chere,
> Un petitet s'est trait arere,
> Sis quers volette e est en brande.
> (Ip. 10205-9)

He begs Ipomedon to tell him at once who gave him the ring:

> "Suffrez, dan chevalier, suffrez,
> Un petitet a mei parlez!
> Dites veir, sire chevalers,
> Dites mei veir, beaus amis chers,
> Par cele foi, k'a deu devez,
> La verite ne me celez:
> Cel anel d'or, ki vus duna?"
> (Ip. 10213-19).

Ipomedon remembers his mother's words, and Capaneus again appeals to him to answer. Ipomedon tells him that the ring was given him by his mother, and the two young men realise that they are brothers. Ipomedon at first regrets having to reveal his identity:

> "Or(e) sui aparceuz, m'est avis,
> Si m'ait deus, ço peise mei!"
> Fet Capaneus: "E purquei?
> > Vus avez tort, nus eimes freres,
> Mes nus une mere avion:
> De cel anel li fis le dun!"
> Atant le brant jette en la place.
> L'heaume gemme oste e deslace.
> (Ip. 10278-86)

> Mes nus eumes divers peres,

They embrace each other with joy, and their companions weep for joy and sympathy:

> Plurent de joie e de pite,
> Mil feiz se sunt entrebeise;
> Ne quit, ke ja mes nuls hom oie
> Parler el mund de si grant joie,
> Cum li dui frere funt entre eus:
> Del tut ublient lui granz dols;
> E lui cumpaignuns, li co virent,
> Grant joie e grant leece en firent.
> Mut sunt li dui frere joiant
> E mult s'entrefunt bel semblant....
> .... Il n'ad si felun quer el mund,
> Ki veist la joie, k'il funt,
> Ki d'eus mut ne se rehetast
> E de la pite ne plurast.
> (Ip. 10289-98, 10301-4).

When the son of Milum and his lady is born, in Marie's lai, he is sent away to be brought up in Northumberland, and a ring given by his father to his mother is sent with him. When the boy grows up he is told the story of his birth and the history of the ring. He becomes a knight, and when Milun hears that he is invincible, he determines to conquer him. The young knight throws Milun from his horse, then, seeing his grey hairs, apologises and asks him to mount it again. As he does so, Milun sees the ring:

> Al dei celui cunuit l'anel
> (Milun 432).

just as Capaneus sees Ipomedon's ring:

> L'anel parust, k'al dei li sist.
> (Ip. 10204).

Milun begs the young knight to tell him who his parents are:

"Amis," fit il, "a mei entent!
Pur amur Deu omnipotent,
Di mei cument ad nun tun pere!
Cum as tu nun? Ki est ta mere?
Saveir en voil la verité."
(Milun 435-9).

We note that, whereas Marie does not mention Milun's immediate reaction to the sight of the ring, Hue describes vividly Capaneus' emotions (Ip. 10207-9). The young knight tells Milun his life-story, and Milun recognises him joyfully. They embrace, and as in Ipomedon, the onlookers are also much moved by the scene:

Quant cil l'oï, a pié descent,
Sun peire baisa ducement.
Bel senblant entrë eus feseient
E iteus paroles diseient
Que li autres kis esgardouent
De joie e de pité plurouent.
(Milun 477-82).

Hue makes more of this scene, perhaps, than Marie does; Capaneus' recognition of the ring comes in the middle of the fighting, and his breathless emotion and urgent words to Ipomedon are very well suggested by Hue's use of repetition (Ip. 10213-19). The event comes as a surprise to both of them and to the readers, whereas Milun and his son take the meeting almost as a matter of course, since they have hoped to meet for many years. However, there seems to be little doubt that Marie's lai is Hue's source here, and this is

obvious not only from the similarity of the subject, but also from occasional identical expressions. Here again Hue has not borrowed slavishly, but has adapted Marie's information to fit his own romance: thus the recognition of father and son becomes that of brothers.

In Milun there is the theme of the letters between lovers carried by a bird, which has a parallel in Protheselaus. Marie describes how, after the lady's marriage, she and Milun can no longer see each other. Milun thinks of an ingenious way of communicating with her: he writes her a letter and ties it to the neck of a swan, hiding it in the bird's feathers. He sends a squire to present the swan to his lady, so that she may find the letter. The plan succeeds; she reads the letter, and decides to send one back, tied to the swan's neck. She keeps the bird, then allows it to go hungry, so that on being released it returns to Milun for food:

> Le cigne et laissié jeüner;
> Al col li pent, sil laist aler.
> Li oiseus esteit fameillus
> E de viande coveitus:
> Hastivement est revenuz
> La dunt il primes fu venuz.
> (Milun 259-64).

This method of communication continues for twenty years without either of the lovers being discovered.

Hue adopts this idea in Protheselaus. The hero is imprisoned by the Pucelle de l'Isle, and Medea wishes to assure him of her love and her desire to help him. Her servant Jonas succeeds in sending her letter to Protheselaus tied to the jesses of his sparrow-hawk. The bird is hungry and flies towards the castle; here Hue introduces a life-like touch - Protheselaus goes to the kitchen where two cranes are roasting on the fire:

> Par les viz les [de] grez devale
> Et est alez parmi la sale,
> En la cuisine vent al ceu;
> Deus grües ot ja mis al feu.
> (Pr. 7460-63).

Again we see the practical side of Hue: the cook gives Protheselaus the heart of a roasted crane to entice the hawk to him:

> "De la car un poi me donez,
> Si est mult tost ja reclamez!"
> Li keus li respont bonem[en]t:
> "Assez vus en doree a cent,
> Mes kes ëussez tuz en mue.
> Tenez ci le quor d'une grue!"
> (Pr. 7468-73).

The method succeeds and the hawk flies to the tower: Jonas releases the cord to which it is attached, and as it is hungry, it lands on Protheselaus' wrist.

In this episode we see that Hue probably had a good knowledge of hawking; his characteristically keen observation is noticeable in his description of the bird:

> Jonas la luine osté aveit,
> Et li esperver aigre esteit.
> Les eles [j]uint, si s'en vait la sus
> Tut dreit a Prot[h]es[é]laus.
> Cil sor son poing l'ad receü
> Et mult de bon quor l'ad pëu.
> (Pr. 7482-7).

Protheselaus reads Medea's letter and sends one to her in the same way:

> Il ad escrit brés a dreiture
> Al melz qu'il deviser les sot
> Et al plus bel qu'il faire pot.
> A l'esperuer les ad chargié[z].
> Et as gez les ad ferm lié[z].
> A l'endemain as kernels vent
> Et sor sun poin[g] l'esperver tent....
> .... L'esperver laisse voler jus
> Et Jonas reclaim lui [re]tent;
> L'esperver vent et cil le prent.
> (Pr. 7557-63, 7567-9).

This method of communication is used again between the hero and heroine.

In this episode too, Hue has made much more of Marie's information. He has shown his acquaintance with hawking and has added realistic touches. This is perhaps typical of his tendency to long-windedness in Protheselaus; he cannot resist developing a situation, however unimportant it is, and although in this way he reveals something of himself, and provides several pleasant episodes, we cannot help suspecting

that he is "padding" his story for want of a more substantial plot, and that he is attempting to make the poem as long and as full of incident as possible[1].

It is possible that when Hue invented the character of Sebille in Protheselaus hewas thinking not only of Sibilla in the Eneas and of the queen of Ireland in Tristan, but also of the heroine's aunt in Les Deus Amanz. She is skilled in healing and in the properties of plants:

> "L'art de phisike ad tant usé
> Que mut est saives de mescines:
> Tant cunust herbes e racines."
> (Les D.A. 98-100).

Hue uses almost the identical words to describe Sebille, Melander's aunt:

> Sibille sot mult de mescines,
> Fait herbes quillir et racines.
> (Pr. 2418-19).

Even if Hue was not thinking specifically of Marie's lai as he composed this, it is likely that he remembered reading the same terms somewhere, and incorporated them into the episode so strongly influenced by Tristan.

We can conclude from the discussion of elements common to Marie's Lais and to Hue's romances that he probably knew at least Lanval and Milun. He may also have read the other Lais, but it is hard to distinguish between their possible

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[1]Cp. how much he makes of the incident in which Protheselaus is secretly freed from the tower by Latins and wounds him in single combat. (Pr. 9456-9535).

influence on his work and that of Eneas, which Marie indubitably also used.

3. We come now to an episode in Ipomedon, which as far as we know has no extant source. This is the journey of Ipomedon and Ismène from Meleager's court to Calabria to defend La Fière against Leonins. As we know, Ipomedon comes to Meleager disguised as a fool. He demands that the king shall give him permission to prove his courage at the first opportunity that arises:

> "Si vus retenir me volez,
> Une deredne me dunez,
> La premere de vostre regne,
> De pucele u de gentil femme:
> Le talent ai, jo la ferai,
> Se nun, del tut me retrairai!".
> (Ip. 7859-64).

Meleager, much amused, grants this request. When Ismène arrives and asks for a champion to defend her mistress, none of the knights will consent to go with her. Only Ipomedon speaks:

> "Sire," fet il, "vus savez ben,
> Ke reis ne deit mentir par ren:
> Vus otreastes ma preere."
> (Ip. 8057-9).

Ismène is extremely angry and disappointed that, from among a whole company of noble knights, only a fool is willing to accompany her on this errand:

"Jo m'en irai,
De vus mut feble sucurs ai:
Mut m'esmervail de ceste curt,
Ne truis cunseil, k'apru me curt,
De tuz les vassaus, ke ci sunt,
Fors d'un musard, ke ci (me) respunt;
Jo me sui travaille en vein,
Pur nent de preier me pein."
(Ip. 8073-80)

She turns and leaves the court, refusing to allow Ipomedon to follow. However, he goes after her, and in spite of her insults and mockery, he continues to ride behind her and her dwarf. Ipomedon bears patiently all Ismène's insulting words, and does not complain, even when she refuses to allow him to dine with her, and although he speaks with foolish words about his love for La Fière. Ismène even affirms that it is by his folly that he defeats Malgis, Leonins' cousin, not by knightly prowess.

"Quidez vus, fol, ke par pruesce
Tenist celui en tel destresse,
K'il prisun a lui se rendist?
Certes mes, il ne soust ke fist:
Asez fist plus par sa folie,
Ke par sa grant chevalerie."
(Ip. 8349-54).

During their journey Ismène is also threatened by Creon, another of Leonins' family. Ipomedon attacks and defeats him. Gradually Ismène comes to appreciate her companion's courage and is certain of his nobility. She repents of her discourtesy and invites him to take his meals with her. Soon, as we know, she falls in love with

him, but her love is not returned, as Ipomedon is in love with Fière, whom he eventually marries after defeating Leonins.

This episode has much in common with Sir Thomas Malory's story in Book VII of the Morte Darthur, of Gawain's brother Gareth, called Beaumains. The young man comes to Arthur's court and asks to be allowed to serve in the kitchens for several years on condition that he be knighted immediately afterwards and given the first commission that presents itself. Kay, under whom he works, mocks at him, characteristically, and gives him his nickname of Beaumains. When Gareth's time of service is completed he is knighted; Linet comes to the court to find a champion for her sister Liones, whose castle is being threatened by the Knight of the Red Laundes. Gareth reminds the king of his promise, and is given the commission, much to the chagrin of Linet, who considers herself insulted at having to endure the company of a kitchen-knave. She leaves the court in dudgeon, scorning the knights who can offer her no better champion. Gareth follows her, and is obliged to endure her ill-natured jibes. However, he does so with patience, and after he has defeated several hostile knights, Linet repents of her bad behaviour.

They reach the castle where Beaumains defeats the Knight of the Red Laundes. He falls in love with Liones, but she will not at first admit him to her presence, and it is not until much later, when he has undergone more adventures, that the pair are married.

Vinaver[1] states that this story has no close parallel in the extant mediaeval romances. It bears a distant resemblance to Beaujeu's Le Bel Inconnu. "In all probability, Malory used a French non-cyclic prose romance on some similar theme and introduced a few episodes of his own".

"....The story of Gareth must have existed in some French romance now lost, which was not very intimately related to the Arthurian cycle." None of Gareth's exploits on this journey and none of the people involved, are mentioned in any of the known Arthurian stories.

R.S. Loomis, in an article "Malory's Beaumains",[2] states that Gareth is probably both a literary and a historic hero, his historical counterpart being Richard Beauchamp, Earl of Warwick, who, no doubt under the influence of romance, fought in a three days' tournament in armours of different colours

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[1] Malory, Oxford, 1929, (Appendix II, 4, p. 138).

[2] PMLA, LIV, 1939.

at Calais in 1414. Gareth fights three successive battles with Black, Red and Green Knights. The name of Beaumains, states Loomis, is a name of Welsh origin which underwent corruption in oral transmission.

Loomis refers also to an episode in Perceval, in which Gawain travels with the Mauvaise Pucelle, who heaps scorn upon him and finally asks his pardon (Perc. 7212-8978). This episode has less in common with Malory's story than Ipomedon has.

In Arthurian Tradition and Chrétien de Troyes,[1] Loomis draws a comparison between Malory's Book VII and Chrétien's Yvain. Malory's Linet is the counterpart of Chrétien's Lunete. There is a reference in Yvain to an incident in which Lunete was sent by Laudine on an errand to Arthur's court. There she behaved discourteously, and no knight would speak to her except Yvain, who honoured and aided her:

> "Une foiz a la cort le roi
> M'anvoia ma dame an message.
> Espoir si ne fui pas si sage,
> Si cortoise ne de tel estre,
> Come pucele deüst estre;
> Mes onques chevalier ni ot,
> Qu'a moi deignast parler un mot,
> Fors vos tot seul, qui estes ci,
> Mes vos, la vostie grant merci,
> M'i enorastes et servistes."
> (Yv. 1004-13).

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[1]New York, 1949, pp. 296-7.

Therefore Lunete will help Yvain to escape his prisoners, and eventually she persuades Laudine to marry him. Loomis quotes resemblances between other incidents in Yvain and the rest of the Gareth story. These do not concern us here, as they have no parallels in Ipomedon.

In Loomis's opinion the incident mentioned by Lunete is comparable to the Beaumains episode; he states that both stories rest on the same foundation, and that this common foundation is ultimately based on the Irish tale The Sickbed of Cuchulainn. Be that as it may, it seems to us that Hue's version of the story comes much closer to Malory than either the episode in Perceval or the episode reported in Yvain. Indeed, the first part of the story, from the hero's arrival at the king's court to his defeat of the villain before the lady's castle, is found with almost every general detail in Ipomedon, apart from the difference in names. We are not told in Yvain that Lunete and Yvain travelled together and this attempt at a comparison seems tenuous.

Could Ipomedon have been Malory's source? Klückow[1] says that neither Ipomedon nor the Bel Inconnu could have been direct sources for the story of Gareth and Linet. Vinaver mentions a non-cyclic prose romance which Malory probably

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[1] op. cit., p. 26. (ed. R.)

used; but the majority of the prose romances were written in the early thirteenth century and after - later than Ipomedon. Perhaps, then, if we are to accept the existence of this prose romance, both it and the episode in Ipomedon are based on a common Old French source, now lost.

Yet the striking resemblances between Ipomedon and Book VII of the Morte Darthur do point to the supposition that Hue was Malory's source, or at least that he influenced Malory. Moreover we cannot prove that both romancers used a common source, since this hypothetical tale is no longer in existence, and neither romancer mentions it by name. We have not even, in Ipomedon, a vague reference to a fellow-poet, such as the one Hue makes to Walter Map after describing the tournament episode.

We have included the discussion of this episode in the examination of the romans bretons as sources for Hue, because its tone is Arthurian, although its source is unknown, and it is connected by its resemblance to the Bel Inconnu and Malory, with Arthurian literature. The Bel Inconnu is unlikely to be Hue's source, as it may have been composed after Ipomedon, and Hue's poem may indeed have influenced that of Renaud de Beaujeu.

The influence of the romans bretons upon Hue is by no means negligible, although they are not, of course, his only important source. There seems to be no doubt that Hue had read Chrétien's romances and that they furnished him with various ideas and details. He also knew Thomas's Tristan and at least some of Marie's Lais.

It is from the Arthurian romance of twelfth century France that he obtains the theme of the individual hero and the importance of the love interest in his hero's life. They have provided him with the basic themes of several interesting incidents, on which he has embroidered and with which he has combined details from other sources. Yet his romances cannot be called Arthurian; the heroes, and Ipomedon in particular, are too single-minded: they owe no allegiance to a court or a king. Ipomedon is concerned purely with his own affairs, and uses Meleager and his court as a convenient means to an end. The court has no importance in itself, as Arthur's has.

In Ipomedon we find little of the atmosphere of mystery which characterises much of Chrétien's work, although the three days' tournament provides the dramatic irony of the hero disguised from all but the readers. There are none of the accepted Old French romantic marvels; there is one magic ring, whose very conventional properties are only mentioned a couple of times. There are no fairy knights or fairy mistresses, and no dragons or ogres. The story is "romantic", as a love story, but in a practical English fashion, rather than in the manner of the brutal marvels of Celtic literature.

Protheselaus, however, differs from Hue's first romance. It is not "romantic" in the accepted sense of the word, because it is not concerned mainly with love: its theme is a practical one. Yet Hue introduces into it many more of the marvels we associate with Arthurian romance. He mentions, though he does not present, dragons, serpents and unicorns. In the absence of an absorbing love interest, he provides incident and entertainment in the form of strange and magical occurrences.

The two romances are curious paradoxes: Ipomedon, which has the love interest as its main subject, à la Chrétien, is in many ways less "breton", less Arthurian, and more

practical and down-to-earth. Protheselaus, with a practical, unromantic subject, and frequent moralising passages, has a stronger tone of the romans bretons. Both romances are combinations of Hue's reading and representative of his tastes; he appears to have had a certain fondness for amazing incidents and also a solid and sensible outlook on life.

CHAPTER 12.

FOLKLORE

1. The three days' tournament.
2. The Chevalier Faé. p.383
3. The Bloi Chevalier. p.388

It is difficult and also somewhat dangerous to try to trace back to folklore sources certain elements in Old French romance. It frequently happens that these elements came to poets from literary sources or perhaps from a common stock-pot of current popular tradition, rather than direct from folk tales. However, many romances do contain folklore themes, and it is interesting to examine their origins and the treatment they undergo at the hands of romancers, who often combine them with purely literary motifs.

We find that Hue de Rotelande may have been acquainted with a few fairly well-known and popular folklore themes. We have shown the extent to which he was influenced by earlier and contemporary twelfth century literature, and we are left with several elements which cannot be wholly explained by these literary sources. Most of these elements have parallels in well-known folk- and fairy-tales.

1. An incident which probably contains one or two of these elements is the three days' tournament in Ipomedon. We have

already pointed out, in our chapter on the romans bretons, its close resemblance to a similar episode in Cligès, and we have established the fact of Chrétien's influence on Hue here. However, certain objections to this influence have been put forward, and the possibility of folklore influence has been stressed.

Jessie L. Weston[1.] is unwilling to accept the possibility that Chrétien influenced Hue in this respect. She examines several folk-tales which contain the theme of the three days' tournament, and also discusses its presence in the Prose Lancelot and in Ulrich von Zatzikhoven's Lanzelet. First of all, she gives an account of the three days' tournament episode as it appears in the Petit Berger and its variants and in the variants of Le Prince et Son Cheval.[2.] Miss Weston refers to Irish and Scottish folk-tales, in all of which the theme of the three dresses, the three horses and the three-fold test appears in some form or other. She then summarises the leading incidents of the various groups.[3.]

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1. The Three Days' Tournament. London. 1902.
2. E. Cosquin. Contes Populaires de Lorraine. I. and II. Paris 1886. Contains both stories.
3. Weston. op. cit. pp. 28 - 29.

There are seven of these incidents; we shall not enumerate them all here, but shall mention those which appear in Ipomedon.

The first incident concerns the hero's invariable incognito: he is almost always a king's son, and is, in the folk-tale, disguised as a herdsman or shepherd. Ipomedon is a king's son; his disguise is first that of a cup-bearer. If we accept the hypothesis that Hue's poem is partly based on a folklore theme, this difference in disguises could be explained by the courtly and literary influence of Chrétien and other contemporary romances. Miss Weston claims that this resemblance between Ipomedon and these groups of folk-tales proves their influence upon Hue. However, as we have already pointed out, the hero in disguise is a favourite figure of twelfth century courtly romance, and it seems more likely that Chrétien was Hue's nearest source, rather than that he drew inspiration directly from folklore.

The next incident which corresponds to Hue's poemis the appearance of the hero at a three days' tournament held for the hand of a princess. He wears a different dress each day, conquers the other participants, and wins the princess's hand. We have mentioned Cligès' appearance in three disguises at Arthur's court, and his victory over Arthur's three greatest knights.[1.] However, the incident would seem to indicate that Hue was acquainted with a folklore theme of

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1. See chap. 10.

this type, for he incorporates into his poem an important detail not found in Cligès: namely, the fact that the tournament is held with the lady's hand as the winner's prize. This detail does not appear in any of Chrétien's romances; the three-fold test which the hero must undergo before winning his lady is one of the commonest folk- and fairy-tale themes, and it does not seem far-fetched to presume that Hue was using a very common and popular folk-lore theme. Chrétien uses the three-fold test in Cligès, together with the three different colours, but he omits the idea of a reward for the test. He too was probably subconsciously using the popular folk theme. It is interesting to note Hue's originality here: he appears to be the only twelfth century romancer to use the idea of the three days' tournament held for the lady's hand. In Erec we have the fight for the sparrow-hawk which seems to carry with it the hand of Enide; but the three-fold motif is missing. Hue is the only writer to use both motifs.

After the three days' tournament Ipomedon disappears without claiming his reward. Miss Weston does not mention that in a Syriac tale, quoted by Cosquin[1.], a hero in disguise wins a three days' tournament, which, however, is not held for the princess's hand, then disappears and returns later to marry the princess. It is possible that here, too, Hue is using a reminiscence of some popular folklore theme.

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1. op. cit., vol. I, no.I. pp. 22 - 23.

The third of Miss Weston's classified incidentswhich she considers is present in Ipomedon is the rescue of the princess from a monster. Here again the conflict generally lasts three days and the three disguises are employed, though the tournament is often absent. Miss Weston compares this with Ipomedon's defence of La Fière against Leonins, and the episode in which he defeats successively Malgis, Leander and Creon, three of Leonins' family, before eventually defeating Leonins himself. Here again we have the three-fold encounter, the hero's victory, and the rescue of the princess, all popular folklore themes. But we have already shown that the rescue of a lady in distress is a typically Arthurian theme, found in Erec, the Charrette, Yvain and Perceval; again, there is no evidence to show that Chrétien was not Hue's source here.

Miss Weston's conclusion is that Hue in Ipomedon and Ulrich von Zatzikhoven in Lanzelet used this folklore theme of the three days' tournament with few modifications, whilst Chrétien modified and muddled it in Cligès. She states that it is impossible for Cligès to have been Hue's source, giving as proof of this the facts that in Chrétien's romance the tournament lasted four days, and that the hero wears the four colours, black, green, red and white, instead of a combination of three of them, the three most common in the folk-tale being black, white and red, which Hue uses.

In favour of the hypothesis of the folk-tale source, we have the three-fold tests, and in particular the tournament, held with the lady's hand as the victor's prize. The other details mentioned by Miss Weston as further proofs - the coloured dresses, the hero's incognito and his love for the lady before meeting or seeing her - are so frequently found in Chrétien and in other romans bretons that we cannot suppose any direct folklore influence upon Hue.

Another hypothesis on the source of the three days' tournament in Ipomedon is put forward by Ward[1]. His suggestion is that in composing the episode Hue was following a poem by Walter Map. He bases his suppositions on a passage in Ipomedon which immediately follows the account of the tournament. Hue apologises for lying, saying that he has only done so once, that no-one can entirely avoid lying, even in a less important matter, however upright he may be. Everyone can change his mind, and there are many liars in these days, says Hue. He begs us not to lay all the blame upon him; he is not alone, for Walter Map has a good knowledge of lying too :

> Ore entendez, seignurs, mut ben:
> Hue dit, k'il n'i ment de ren,
> Fors aukune feiz, neent mut:
> Nuls ne se pot garder par tut;
> En mendre afere mut suvent
> Un ben resonable hom mesprent.

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[1]. op. cit. p. 734 ff.

El mund nen ad un sul si sage,
Ki tuz jurz seit en un curage,
Kar cist secles l'ad ore en sei:
Nel metez mie tut sur mei!
Sul ne sai pas de mentir l'art,
Walter Map reset ben sa part.

(Ip. 7173 - 84)

A three days' tournament occurs in the Prose Lancelot. This romance, together with the rest of the Vulgate Cycle, was persistently attributed to Walter Map. The Prose Lancelot is known to have been based on an earlier Lancelot romance, which is not extant. This too probably contained a three days' tournament. Therefore, states Ward, it was natural for Hue to think of this Lancelot romance as he was composing this part of Ipomedon, and the allusion to Map would prove that the romance on which the Prose Lancelot was founded was composed by Walter Map. The supposition is a most attractive one, and Ward considers that Hue's allusion is proof enough of Map's authorship of an early poem on Lancelot; but it is dangerous to base such a supposition on the assumed existence of a text which we do not possess.

Miss Weston[1]. takes up Ward's suggestion, and asks what Walter Map's story, which must have existed, consisted of. Map was interested in popular tales and traditions, as his De Nugis Curialium proves, so his Lancelot poem may have been a short episodic romance of folk-tale character, namely,

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1. op. cit.

a three days' tournament story, or else a collection of such episodes, like the Lanzelet. Its character, she affirms, would probably be popular rather than literary. The evidence provided by Ipomedon, which appears to presuppose a version closer to the original folk-tale, would suggest that it was the former. C. H. Carter[1], however, sees little value in Hue's allusion, and prefers as the source of the three days' tournament episode a literary version nearer to the usual folk-tale type.

It is impossible to say with certainty whether Hue obtained his three days' tournament from a lost Lancelot poem by Walter Map. The reference in Ipomedon to Map as a liar seems natural, as Map appears to have had a general reputation for drawing the long bow. He was partly Welsh and was at some time in his life closely connected with Hereford. He and Hue must almost certainly have known each other. Hue was given to making jokes at the expense of his friends, and in the absence of the Lancelot poem upon which Ward's and Miss Weston's conjectures are based, we can only say that in this reference Hue was poking fun as between one Hereford man and another, already notorious for lying.

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1. op. cit.

We have summed up the Arthurian and folklore elements in this episode, and we have mentioned the possibility of Map's non-extant and non-proven poem as a source. Our own conclusion is that Hue may have had no literary source other than Chrétien's Cligès, and that he may have added to the episode in Cligès the elements from popular oral tradition whose presence in his romance is incontrovertible. This conclusion is in keeping with Hue's general fondness for variety, and for drawing elements from many different sources and combining them according to his fancy.

2. In the previous chapter we mentioned the possibility of folklore elements in the episode of the Chevalier Faé in Protheselaus. The leprosy inflicted on his victims by this obviously fairy knight, and the cure for it in his blood are interesting themes with sources in folklore and in popular mediaeval beliefs.

Paul Rémy[1]. examines the aspects of leprosy as as theme in mediaeval literature, and the various superstitions concerning blood as a cure for the disease.

In the Middle Ages lepers were looked on as rogues and scroundels as well as outcasts, and this is manifest in the literature of the time[2].

1. "La lèpre, thème littéraire au moyen âge." Le Moyen Age. 52. Brussels 1946. pp. 195 - 242.
2. See Béroul, Tristan, ed. Ewert, ll. 1155 ff.

That Hue should give his Chevalier Faé the power to inflict leprosy upon his victims, thereby making him an even more terrifying and repulsive character, testifies to the feelings of fear and disgust attached to the disease. In Jaufré, a Provençal romance, lepers are represented as kidnappers of children.

A popular mediaeval belief was that leprosy could be cured by a blood-bath. Baths were and are beneficial to lepers; but the belief was not merely a question of realism. Human sacrifice was involved: bathing in children's blood was thought to bring about a cure. The belief in the virtues of blood comes from folklore. In Ami et Amile, an early twelfth century chanson de geste, an angel tells Ami that he can be cured of leprosy by killing two children and washing in their blood. There appear to be few sources for this belief; G. Paris[1] thinks that a tale of Oriental origin came to the West by a Byzantine intermediary or by literary transmission. Rémy accepts this suggestion and states that several points of comparison with the Western story appear in Indian literature.

However, there was a distinct tradition concerning leprosy which was very much alive in the West. Rémy mentions Hartmann von Aue's Der Arme Heinrich, in which a leprous knight can only be cured by blood from the heart of a maiden,

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1. Compte rendu of P.Schwieger's Die Sage von Amis und Amiles. Berlin, Hayn, 1885, in Romania 14. 1885. p. 318.

the incident of the Chevalier Faé in Protheselaus, and the Queste del Saint-Graal, in which the blood of a maiden - Perceval's sister - is needed to cure the leprosy of the mistress of a castle.[1] Here no human sacrifice is required, but only bleeding; the afflicted person is to be anointed with the blood, not bathed in it.

In these romances, the belief is accepted without revolt; the bloodthirsty superstition loses its cruelty. There was a popular tradition according to which a Jew advised Richard I to bathe in the blood of a new-born child to cure his leprosy. The remedy was a very old one; but how can it be explained? One source is the Bible; although this is not a direct origin, for the belief is a universal myth found in all primitive civilisations. Child sacrifice is as old as the hills. The myth of the powers of blood existed throughout the Western Middle Ages.

Magic, medecine, sorcery and experimental science were all confused in the Middle Ages. While the heritage of the ancients and the information of the Arabs brought progress, popular superstitions remained. In the case of the human blood-bath, the superstitious beliefs were lawful before God.

In Ami et Amile, then, the blood-bath, though it is attested in the East, is not simply an Oriental theme grafted in the West. The popular spirit of the Middle Ages, though

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1. La Queste del Saint-Graal. ed. A. Pauphilet. Paris 1923. C.F.M.A. pp. 237 - 42.

tied up with primitive superstitions, was yet profoundly Christian. It mingled, without impiety, barbarous practices and the living memory of Biblical traditions.

In Leviticus we read of the sacrifice of a pure animal and the anointing with its blood as a cure for leprosy - or, more precisely, for the Hebrew cara'ath, the name used for any skin disease and confused in the Middle Ages with true leprosy. The Middle Ages perhaps brought together and united the sacrifice of children and maidens for their blood and the Biblical sacrifice of pure animals.

The sacrifice for the cure of a leper was associated with a combination of three Biblical elements - the sacrifice of purification, the bath of purification and the cure or resurrection by divine intervention.

Rémy quotes Lucretius as saying in the De Rerum Natura that Egypt, after India, was one of the first cradles of leprosy. Moreover, the belief was current there that leprosy could be cured by bathing in children's blood. It is possible, then, to find in Leviticus' sacrifice of animals a weakening of the Egyptian custom; thus the two traditions, Biblical and folklore, join at their base. It was probably the Jewish doctors who spread the belief in the Middle Ages.

We conclude that Hue in Protheselaus was drawing on this combination of Biblical beliefs, Oriental folklore traditions and bloodthirsty primitive superstition. As he so frequently does, he adapts his information freely and

attaches it, in this case, to the common Arthurian motif of the mysterious fairy knight. However, his use of the anointing with blood as a cure for leprosy shows an acquaintance with popular traditions and perhaps with literary versions of folklore themes.

Protheselaus is told by Dardanus that if the Chevalier Faé succeeds in passing the causeway to the castle of the Pucelle Sauvage before daylight, the hero's attempts to kill him will have been thwarted, but if Protheselaus can continue to fight until daylight, he will have a better chance of success :

"Sire, pur deu, s'il avent ci
Que deus vus face tel merci
Que vus pussez le jor atendre
Et vostre cors vers lui defendre,
Sire, la teste li copez
Et de son put cors la sevrez!"

(Pr.4132 - 7)

The idea that daylight will somehow help the hero is probably connected with the universally popular superstition that ghosts and demons lose their power at dawn.

The Chevalier Faé apparently only "walks" at night; this too is a very wide-spread and commonplace superstition concerning ghosts and most supernatural beings. Protheselaus has a nocturnal combat with him : the Faé appears to make great efforts to defeat his adversary before sunrise :

A l'albe veit que li jor vent;
Od la bone espee qu'il tent
Par tel äir l'ad assailli
Que pres l'ad del chemin parti.

(Pr. 4364 -7)

Nocturnal struggles with demons are a very common folklore theme, and Hue was probably introducing into his romance a widely held mediaeval belief going back to ancient folklore and ultimately to the fear of the dead.

3. We have described Protheselaus' encounter with the Bloi Chevalier and shown to what extent it resembles incidents in the romans bretons, particularly Perceval. Felix Lecoy[1] examines various European versions of this episode and compares them with a Persian story, The Rose and the Cypress.

This is a theme which is fairly widespread in narrative literature. Protheselaus gives us the oldest European version. There are sixteen other versions in Latin, Italian, German, French and Spanish, ranging from the first half of the fourteenth century to the end of the eighteenth. These are all literary texts, in spite of their traditional and folklore character. The authors have adapted themes according to their tastes; they have added variations from more or less popular tales which have been orally transmitted, and unwritten forms have contributed to their development.

In most of the versions the story tells of female treachery and the terrible vengeance of the deceived husband. Some versions add a further development in which we see the wife receive her husband's forgiveness; this is found in

1. "Un épisode du Protheselaus et le conte du mari trompé". Romania 94. 1955.

Marguerite de Navarre's story, but it is also in Protheselaus, composed three and a half centuries earlier. Yet Hue's version retains, probably as a survival of its more or less direct source, a detail intended to emphasise the obstinate character of the woman ; she is compelled to look at the severed head of her lover and shows affection on seeing it.

M. Lecoy separates these versions into four groups : the French, to which Protheselaus belongs, and in which the woman is forgiven; the Italian, which is wholly tragic; the Spanish, in which the woman is in fact innocent; and the German, which tells the tale from a moralising point of view. These groups remain relatively independent, and only the first concerns us here.

Of this first group, only the oldest versions, among them Protheselaus, describe the emotions of the woman before her lover's head; in Hue's version she smiles at it. This is proof of her persistence in her criminal love. In the older versions the stranger has a part to play : we remember that it is Protheselaus who reconciles the Bloi Chevalier and his lady. The theme of the hero in search of information or of a secret is wellknown in popular tales.

The episode in Protheselaus is somewhat obscure; Hue has perhaps used only a fragment of the whole story, which was already adapted according to the conventions of the romans d'aventures and chivalric romance. Protheselaus has to defeat the Bloi Chevalier before penetrating into his

castle: this is a common theme of romance.

After summing up the various versions, M. Lecoy turns to the sources of the story. He relates it to a Persian tale, The Rose and the Cypress, or Gul and Sinaubar.[1] This is a story within a story. The hero has a riddle to solve; in the fairy-tale it is "What did the Rose do to the Cypress?" In the course of his search for the answer, he comes to a castle, where he sees the owner's wife treated brutally, and a dog treated with honour. The woman is daily brought into the dining-hall and fed upon the scraps left by the dog. On asking the reasons for this strange occurrence, the hero is told the story by the husband. He found that his wife was meeting a negro every night; when he attempted to kill the negro, the woman defended her lover against him, while the dog helped him to overcome the negro. For this reason, he now treats his dog as he would treat his wife, and his wife must submit to the treatment a dog would normally receive.

In the western versions the woman is compelled to contemplate the severed head of her lover. In the eastern versions the theme of the dog is brought in. Which of these variants is the older? M.Lecoy considers that the western versions have probably retained a more authentic form of the story, and that the eastern one contains a secondary addition. The theme of the dog is suspect : it is found in this one

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1. See "What the Rose did to the Cypress", in The Brown Fairy Book, ed. Andrew Lang, London, 1904.

tale only, and the faithful dog is a popular and ancient theme. The embalmed head is absent from this version. The western versions are more tragic in their simplicity, and more authentic; the Persian text is embellished by the addition of the dog.

The framework of the Persian tale is a story of the "proud princess" type; within this framework is a complex narrative. The series of European versions which extend from Protheselaus have lost this framework. The only detail common to them all is the husband as the victim of his wife's treachery. The severed head is the essential point of the story.

Are the Oriental versions older than the European ones, or vice-versa? Chronologically, the western versions, represented by Protheselaus, have priority, but this may be only in appearance; it is impossible to say for certain.

We gather, then, that M. Lecoy considers there to be some common source for all these stories, whether it be Oriental or Occidental, and that even by the time Protheselaus was composed, the story had undergone certain literary adaptations. However, Hue's story still has an atmosphere of mystery, in spite of the ~~strange~~ rationalisation of the strange sights seen by the hero.[1]

M. Lecoy does not mention the resemblance to the episode of the ~~"laide demoiselle"~~ Orgueilleus de la Lande in Perceval; this may come from the same source as the episode in Protheselaus, although the

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See chap. 10, p. 327

"demoiselle" in Chrétien's romance is innocent. The detail of the severed head is missing, and in any case it would not fit into the romance as a whole.

Hue's description of the dogs and the knights hanging at the entrances to the Bloi Chevalier's castle may go back ultimately to Celtic folklore; hanging and impalement are common folklore punishments. It is impossible to say exactly where Hue got these ideas, and they are probably combined with many other mythological, legendaryand literary details. Punishment of various and horrifying kinds for adultery is a common folklore theme, especially among the traditions of the Celtic races, and it is probable that Hue had some indirect knowledge of these themes through an intermediary of some kind; the original Celtic source, as well as a knowledge of Chrétien's romances, might account for the atmosphere of mystery in this episode. The fact that certain of the mysterious incidents in Perceval, and in particular the occurrences at the Grail Castle, are thought to be of Celtic provenance, would strengthen the case for an ultimate Celtic source for certain details of the Bloi Chevalier episode.

The love of Medea and Protheselaus is a situation we have not found elsewhere in Old French twelfth century romance. In Hue's first romance Medea, Meleager's queen, loves Ipomedon unsuccessfully. We meet her again in Protheselaus, where we are told she loves Ipomedon's younger

son for his father's sake. Protheselaus loves her in return. The situation is extremely unrealistic. Meleager in Ipomedon is described as an old man; even if his wife were a young woman, of the same age as Ipomedon and La Fière, she would still be a generation older than Protheselaus. The idea of has a slight flavour of folklore, and reminds us of stories of immortal and unageing beings. Hue may have had some vague reminiscence of such a type of story; on the other hand, he may have been reluctant to invent a new character as the heroine of Protheselaus and considered Medea a suitable lady for the hero. His readers would no doubt be curious about her future after she lost Ipomedon, and would welcome her in the sequel as a link between the two romances.

In any case, writers of romance were and are notoriously careless of chronology, and frequently confuse generations, as in the folk-tales in the Bible. Hue may have been reluctant to part with Medea and have been interested in her future.

It is clear that we cannot altogether disregard the contribution made by folklore to Hue's romances. Compared with the influence of the romans antiques and the romans bretons, that of folklore is certainly small, but it does exist. It can explain several details in Ipomedon and Protheselaus whose sources are otherwise difficult to define. As a rule, it appears to be found in combination with motifs from the romans bretons, as we have seen in the episodes of the three days' tournament, the Chevalier Faé and the Bloi Chevalier.

In the twelfth century, an age of many commonplace universal beliefs and popular traditions, it would be strange if a writer of romance were not affected to some extent by the superstitions of his day. Religious superstitions, which were probably the most lively, play little part in such light-hearted tales as Hue's. However, the folklore themes we have pointed out in Ipomedon and Protheselaus are common enough; the three-fold test undergone by the hero for the hand of his lady is perhaps the most frequent in folk-tales; the power of blood to cure leprosy was a popular mediaeval conception; and the nocturnal combat with a supernatural adversary is also a very widespread theme of folklore.[1] In the story of the Bloi Chevalier and his unfaithful lady we may see a less commomplace folklore theme; according to M. Lecoy Protheselaus is one of the oldest versions of the tale. However, its resemblance with an incident in Perceval[2] seems to show that the influence of Chrétien's romance is greater than that of folklore.

As we saw in our discussion of Hue and the romans bretons, it is Protheselaus, which has a more practical subject, not Ipomedon, the love story, in which the influence of folklore, such as it is, is more noticeable. Perhaps Hue developed an increased interest in folklore between the composition of Ipomedon and that of Protheselaus. The first romance contains only the detail attributable to the influence of folklore in

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1. Cp. Genesis, chap. 32 - Jacob's struggle with Jahweh.
2. See chap. 10.

the three days' tournament; in the second we ~~have~~ have the love of Protheselaus for Medea, who is old enough to be his mother and the folklore motifs in the episodes of the Chevalier Faé and the Bloi Chevalier.

In spite of the relatively small part played by folklore in Hue's work, the study of its influence is interesting and profitable; it explains details whose sources cannot be found in extant literary texts preceding Hue.

CHAPTER 13.

C O N C L U S I O N .

In concluding this study we shall try to sum up the value of Hue de Rotelande's two romances as has been shown in our examination of his sources and his treatment of them.

Throughout Ipomedon and Protheselaus it is evident that even if Hue's knowledge of Latin did not extend beyond the Fabulae of Hyginus, he had read the most successful Old French romances of the second half of the twelfth century. He appears not to have been a learned man, but he had considerable literary talent, in that he took from what he had read the elements which appealed to him and welded them, usually with great success, into two new romances. He coloured this borrowed material with his own personality: his sense of humour, his keenly observant eye, his sometimes sharp, though kindly irony, are frequently apparent. He takes conventional, well-worn themes and rejuvenates them, so that instead of becoming stale and uninteresting in his hands, they acquire a new liveliness.

We have established that Hue's main sources are the romans antiques and the romans bretons. We note that he takes little from the chansons de geste: it is with the genre of the roman courtois that he appears to feel at home.

Yet he also borrows certain folklore themes whose origin is for the most part vague, but which were part of mediaeval popular tradition.

From the *romans antiques* come several unmistakable concrete elements. Hue's use of classical names for the majority of his characters shows that he had at least read *Thèbes*, *Eneas* and *Troie*, and possibly also a little of Hyginus, though whether he understood Latin or whether he used the *Fabulae* merely as a list of names, is not known. Probably he was only capable of picking out names and a little information which even then he misunderstood. That he knew some scenes fromthe *romans antiques* is evident from his descriptions of persons and things, which are clearly based on the conventional twelfth century patterns. That Hue was no scholar seems fairly certain; he would therefore not be acquainted with the models prescribed by the schools, but would follow the interpretations of them which he found in the *romans antiques*.

In his treatment of love *Eneas* and *Troie* influenced Hue, particularly the former, as it influenced his predecessors and contemporaries. His descriptions of the physical effects of love and his characters' expression of their emotion owe a great deal to *Eneas*; they are straightforward and usually uncomplicated, with little subtlety of expression. Again we see Hue borrowing concrete details from the *romans antiques*.

This seems to be the extent of Hue's debt to the romans antiques; he borrows what is concrete and almost invariably ignores the tone and atmosphere of his sources. He takes over names, but not characters; he borrows the theme of the hostile brothers, but leaves out much of the tragedy and bitter hatred inherent in his predecessor's treatment of the subject. Likewise, he takes over physical details in his love episodes, rather than the part played by love in his characters' lives and its effects on their habits.

In tone Hue's romances are closer to the romans bretons, particularly Chrétien's Arthurian romances. From them come the idea of the individual hero, the importance of love in Ipomedon and the mysterious incidents in Protheselaus. As in Chrétien's romances we find, in Ipomedon, the importance of military prowess in the hero's life and its relationship to his love for his lady. We find the power of love to stimulate to action and also to tame and soften pride and resistance to love. Chrétien provides Hue with a certain proportion of his ideas on love, yet Hue does not follow the subtle deliberations and conceits so characteristic of his predecessor.

Of Chrétien's Arthurian romances Erec, Cligès and Yvain seem to have influenced Hue's treatment of his characters' lives and emotions. In them he finds the idea that military

prowess must not take second place to love and marriage. Perceval, and Cligès again, provided him with concrete descriptive details, especially in the three days' tournament episode in Ipomedon and the episode of the Bloi Chevalier in Protheselaus. The Charrette had little influence on Hue; the conception of amour courtois it contains seems not to have appealed to his practical Anglo-Norman outlook. However, Hue was acquainted with the principles of courtoisie and courtly love, although some of his love episodes show a very uncourtly spirit.

It is again in almost entirely descriptive episodes that we find the influence of Thomas's Tristan and of Marie de France's Lais. None of the tragedy and fatalism of the Tristan story are retained in Ipomedon and Protheselaus.

Themes from the chansons de geste play a small part in Hue's treatment of women in love.

We have seen Hue's use of certain folklore motifs, common universal ideas and superstitions, which he combines with his borrowings from literary sources.

Although so many of Hue's ideas and details are borrowed, his originality lies in his treatment of this traditional and often commonplace material.

In Hue's use of names there is nothing remarkable; he is indiscriminate and almost unscrupulous. His descriptions,

however, though composed according to a pattern, are enlivened by variations of treatment and realistic touches. Hue's keenly observant eye notes beauty of colour and contrast in a person's dress, and her manner of wearing her clothes. He dwells on some feature, making appreciative and humorous comments on its attractiveness, and giving originality and new life to a very conventional description.

Descriptions of objects play a small part in Hue's romances; he appears to have had little interest in the marvellous. His descriptions are mainly summaries of those he uses as his models. An unusual point is his mention of l'uevre Salemon.

Physical descriptions, which occur several times in Ipomedon, are very rare in Protheselaus. Descriptions of objects are fairly evenly distributed in the two romances.

It is Hue's own personality andthe expression here and there of his own tastes and opinions that give new life and interest to these commonplace borrowed ideas. The ideas ~~ideas~~ themselves are well-worn and ordinary; they take on new life as Hue's personality shines through them.

To a certain extent the love interest in Ipomedon is also very well-worn; but Hue's treatment of it makes it unique in twelfth century French romance. Instead of using pride and resistance to love merely as the characteristics of one person, with little importance to the story, as Chrétien

does with Soredamors, Hue dwells on them, in the case of La Fière, making them the starting-point of the love affair between hero and heroine, and reminding us of them at intervals throughout the poem. Thus we obtain a clear impression of La Fière's character; she is no longer a paragon of beauty and amiability, but a living person who tends to fall back into her old faults as she acquires a less uncomprising and conceited outlook on life and on other people.

Similarly, Hue adopts the conventional courtly theme of military prowess as an essential quality for the perfect man. He creates a hero who lacks it, and who prefers a life in which it is unnecessary. Love inevitably drives Ipomedon to acquire this prowess, but he is unusual in that he comes to love a life of adventure and is completely independent of all ties and responsibilities. Another unconventional idea in the relationship between Ipomedon and La Fière is his disregard for her wishes, and her humility; she has no thought, as Laudine and Guenever have, of punishing her lover for his protracted absences from her. It is interesting to note, too, the development of Ipomedon's character - or perhaps its degeneration. After giving evidence of his lovable, and pleasant and unusually peaceable personality, he grows nearer the model hero type, although he shows himself somewhat thoughtless, self-righteous and priggish.

The love interest in Protheselaus, being of minor

importance, has fewer points of originality. There is the love between the hero and Medea, who is old enough to be his mother, and the violent and vindictive infatuation of the Pucelle de l'Isle and her sudden change of heart. These love episodes, though they combine both courtly and uncourtly elements, as in Ipomedon, and themes from the chansons de geste as well as the romans courtois, are less complicated than those in the first romance. It is perhaps unusual to find, in a roman d'aventures, as many different types of lover as we have in Protheselaus, which provide interesting material for study.

In Hue's descriptions of love symptoms we have seen his use of a few rare words, found only in one or two other romances.

Hue's love episodes, then, are based partly on courtly convention, partly on uncourtly ideas and, in the case of Ipomedon, largely on the poet's own originality.

The question arises in romances such as these, where most of the ideas are borrowed, then subjected to an original treatment, as to whether the poet's literary intentions are those of pastiche or parody. Was Hue visualising a mere medley of borrowings from other romances, or an imitation in the style of some writer he admired? Or was he attempting to make fun of his predecessors by using the material and ideas which had brought them success, and either burlesquing

what was originally serious, or mockingly giving a heroic flavour to a trivial subject?

Hue was undoubtedly a talented writer; but was his talent great enough to enable him to maintain a mock-heroic or burlesque tone throughout ten or thirteen thousand lines? And yet the humour and liveliness he shows in his poems, especially Ipomedon, seem to indicate that a hotch-potch of borrowings and mechanical imitation would not alone have provided a satisfactory subject for his particular taste. He had, perhaps, very little inventive power, but he knew how to put new life and piquancy into old and conventional ideas.

Ipomedon is undoubtedly the better poem; it is unusual in many ways, and it is full of humour which, though not very subtle or brilliant, is pleasant and entertaining. It is possible that some of Hue's scenes have a tendency towards parody, especially those whose sources can be traced with a reasonable certainty.

The most striking of these is the scene of Ipomedon's arrival at Meleager's court, disguised as a fool. He enters the dining-hall, still on horseback, and having great difficulty in making his horse move. His appearance causes great mirth among the courtiers:

> En la sale tant forment rient,
> Le manger e le beivre ublient,
> Tant entendirent a lur gabs,
> Ces vins espandent des hanaps,
> De lur mains cheent les cuteaus,
> Cil chen eschekent les guasteaus;

Li oil lur lerment de trop rire,
Un sul d'eus ne pot un mot dire.

(Ip. 7803 - 10)

He refers to the queen's love for him, and every time he speaks his hearers laugh. His pompous words are evidently ludicrous in combination with his poverty-stricken and foolish appearance. Even the queen, in spite of her embarrassment, cannot help laughing. The courtiers advise Meleager to keep Ipomedon, and they obviously gain much amusement from his behaviour.

We have established that the source for this episode, or at least for the idea, is probably Thomas's Tristan. Tristan disguises himself as a fool and comes to Mark's court to see Iseut. There he embarrasses and angers her by referring to their past life. The tone of this scene, which is preserved in the Folie Tristan, is one of embarrassment and tension. Tristan's words are bold and could cause Mark to punish him. Yet underlying them is Tristan's passionate love for Iseut and his fear that she may fail to recognise him or acknowledge him. The tone in Ipomedon, however, is one of pure comedy; even the queen soon forgets her anger, and the courtiers' reactions to Ipomedon's ridiculous appearance, which interrupts their meal, are most lifelike as Hue introduces the graphic concrete details of the knives falling from the diners' hands and the dogs snapping up the food: a very clear and realistic picture of a meal in a mediaeval castle.

Whether this is a deliberate parody of the Tristan episode is not certain; however, it is clear that Hue had a strong sense of the ludicrous, and was able to see and exploit the comic possibilities of a scene. This becomes evident elsewhere in Ipomedon.

With reference to the episode in which Ismène offers her love to the hero and is brutally repulsed, and the passage which desribes how he terrifies her by seizing her hand and attempting to bite it: "Cum s'il la vousist manger tute" (Ip. 8844), it is possible that Hue may have known of a similar scene in a romance he had read. He may have seen its ridiculous side and turned it into what can only be called farce. He even laughs at Ismène's absentmindedness, caused by love, though his laughter is kindly: "Tut le disner entreublia" (Ip. 8907).

Hue may be mocking at the enthusiastic huntsman when he makes Ipomedon conceal his presence at the tournament beneath an inordinate love of hunting. The hero sets out very early each morning, before it is light, waking the whole town with the noise of his hounds and his horn (Ip. 3533 - 44; 4486 - 92). At first the people are amused; when they are awakened a second time before dawn, complaints are heard:

> Od grant noise ist de la cite
> Desuz le chastel sunt passe,
> U il la noise pas n'ublient,
> Einz cornent aut, e li chen crient,
> N'ad si surt, [ke] nel pusse oir
> E ne s'esvelt de sun dormir.

Ces dames e ces dameiseles
A de certes funt lur quereles,
A la reine suvent dient
E la requerent e li prient,
Ke dreit lur face de sun dru,
E dient: "Mal seit il venu,
Kar si ne deit pas chevaler
Es chambres dames esveiller;
Aukes a(l) plus suef dedut
Les deit l'um esveiller la nuit."

(Ip. 4493 - 508)

Ipomedon's endless hunting talk, which interrupts accounts of the tournament, again reveals Hue's sense of the ridiculous.

During the tournament, too, Hue cannot resist showing the comic side of the picture. The hero, according to long-established convention, defeats all his rivals. Instead of merely describing their falls and their flights, Hue comments innocently, pretending to make apologies for them. Of Meleager he says:

Jo ne dis pas, li reis fuist,
Mes d'aler s'en grant semblant fist.

(Ip. 6283 - 4)

On Ipomedon's fight with Capaneus he comments:

Jo ne dis pas k'il i chaissent,
Mes, si lur chevaus i flechissent,
K'en poentil, s'a terre vunt?

(Ip. 6213 - 15)

Such occasional touches of humour relieve the slight tedium of the conventional tournament or battle, and this may have been Hue's intention. They show again that he is far more at home with comedy than with pathos, and that he may be making fun of the grim and serious battles of the chansons

de geste and the romans antiques, whose tone is one of hatred and revenge.

In contrast to Ipomedon, which is seldom, if ever dull, but is more often than not amusing and entertaining, Protheselaus tends to be slow-moving and tedious. Ipomedon is interesting purely as a story; to become interested in Protheselaus it is necessary to study its sources, which are many and varied. The characters are unreal, and the poet has a tendency to moralise. The story is full of incident, but the hero's adventures are interesting only in themselves and not because it is he who is their hero. There seems to be no question of parody or even of mild burlesque in Protheselaus; Hue's attempts at humour are not very successful. Admittedly, the tone is lighthearted and there is little pathos, but the movement of the story is laboured. It is worth reading as a subject for study rather than for pure entertainment. Yet it is characteristic of Hue in some ways; we have seen what he makes of his borrowed material, and we realise that he is no mechanical imitator.

It is impossible to place one or other of the romances categorically in the class of either pastiche or parody. Ipomedon has suggestions of parody, and it is too skilfully composed to be a mere pastiche; its sources are so many, and Hue has combined them so successfully that theyare often indistinguishable from each other. He has invested them with

his own personality; and although he has not the genius of a Chrétien, he has succeeded in producing , out of hackneyed material, a very entertaining new romance.

Protheselaus is by no means so successful. Hue's inspiration seems to have been exhausted in his first romance; in the second the edge of his humour is somewhat dulled. He attempts a different type of story, which does not have quite the desired effect. He tries too hard; consequently he labours his points, piles up incidents and hardly seems to know where to stop. Yet the romance has a certain charm of its own; the characters, though not very lively, are all pleasant, and some of his themes are, indeed, less conventional than those he employed to such effect in Ipomedon.

Neither of the romances has a great deal of depth, though in his studies of character in Ipomedon Hue shows a knowledge of human nature which raises the romance above mere superficial entertainment. He does not make fun of love or of knightly virtues, and although the poem is not in any way a roman à thèse, it points the moral of the young man's need to acquire a glorious reputation before settling down. In Protheselaus Hue seems to be aiming at a more serious subject: the triumph of right over wrong. His villains repent and his hero regains his inheritance in a blaze of glory; but none of this is entirely convincing. In spite of the subject, the second romance has less depth than the first.

So far from being a very minor twelfth century writer of romance, Hue has qualities which, being peculiarly English, can be compared with parts of Chaucer and even of Shakespeare. His sense of humour is typically English; he at once sees the comic side of an event, and is quick to seize upon what is ludicrous in a situation. Ipomedon achieves its aim in that it proves to be an extended piece of courtly entertainment, and one of the finest of its kind.

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